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GOLD AND SILVER SMITHS' WORK

IN THE

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14



RELIQUARY.
RHENISH BYZANTINE.

Late XII Century.

Nº 7650-61, p. 4.

SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION.
SOUTH KENSINGTON MUSEUM.

ANCIENT AND MODERN
GOLD AND SILVER SMITHS'
WORK

IN THE
SOUTH KENSINGTON MUSEUM.

Described with an Introduction

BY

JOHN HUNGERFORD POLLEN, M.A.,
C. M. ROYAL ACADEMY OF MADRID, AND OTHER LEARNED SOCIETIES.



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* * These are the work of students, in training as art teachers, in the etching class at the South Kensington art schools.



ALL that is attempted in the following imperfect sketch is to direct attention to some examples handed down to us, and to the excellent treatises which illustrate the history of goldsmiths' work; an art to which the best sculptors, from Phidias to the revival, have devoted much of their skill and accomplishments. Jewellery, not being included in the body of the book, is but incidentally treated in the Introduction.

INTRODUCTION.

I.—GOLD.



THE estimate set on gold as the representative of wealth can be traced through all the records of history. Except in countries peopled merely by wandering families roaming over plains and pastures, and counting their riches only in the numbers of their flocks and their herds, all possessions have been exchanged for the two precious metals, gold and silver.

These metals have been sometimes taken in exchange by weight, in the shape of ornaments for the neck, the arms, the ears, or the ankles; sometimes in the rude form of dust, bars, or ingots; sometimes stamped with the mark of kings, governments, or cities. Perhaps the earliest recorded mark of this kind was the rude image of a sheep or an ox, the metal being called in Latin from that image "*pecunia*," from "*pecus*," cattle, representing so much live stock.

Gold has been taken by the common consent of mankind as the fittest representative of wealth both in ancient and in modern times, for the following (amongst many) reasons :

1. Gold is of real value as merchandise, and is used for many purposes, whether it is stamped and coined or merely sold by weight. 2. This value being acknowledged, gold is less in quantity and more easily carried about than any merchandise or produce for which it is taken in exchange. 3. The changes in the value, or, in other words, the quantity of food or produce for which a given quantity of gold will stand, are independent of sudden political or commercial troubles. 4. Gold is spread too widely over the world for the risk of its being all gathered into the hands of one or a few persons, as precious stones might be. 5. Gold is not subject to alteration by time, by chemical agents, by frequent melting and recasting ; and it can be preserved without trouble. 6. Wherever gold is found it is one and the same in substance. Diamonds, which are of greater intrinsic value, depend on many conditions, and have faults only known to persons of skill and experience in buying them. 7. Gold can be divided, (a coin, *e.g.*, representing twenty shillings, can be divided into twenty parts, each worth one shilling,) and the parts, either separately or together, or recast, retain their intrinsic value. The carat, on the other hand, in diamonds, increases in value in proportion to the size of the stone, but if a diamond were divided into many parts, each would lose most or all of its value. 8. Gold takes and will preserve the most delicate stamp, such as for flatness is little liable to wear. 9. Lastly, though so soft and ductile a metal, it can be made hard enough to wear very long with but slight loss of its value.¹

The ductility of gold, which is little harder than lead, has always been known as a valuable quality. One ounce could be

¹ Roswag, B. 11, ch. i.

beaten out, according to Pliny,² into 750 leaves, "four fingers square." This extension is far exceeded by gold beaters of the present day; according to Chambers, modern gold leaf if beaten from an ingot weighing two ounces, when at its extreme thinness of $\frac{1}{200000}$ th of an inch would cover about 200 square feet.³ As regards weight, the ancients knew nothing of platinum or iridium, metals heavier than gold.

One other element in the value of gold, specially in reference to gilding, is the glory and beauty of the colour. Pliny, indeed, notices the high value of this aspect of the metal, which he calls the colour of the stars, but declares that silver is seen from a greater distance, and that it was, on that account, used by the Romans on the military standards.⁴ The only remains, however, of these insignia now known are of bronze, and probably were always gilt.⁵

The language of poetry has borrowed the name of gold as that which signifies the yellowest and richest hue of the rays of light, when they slant over the face of nature at the rising and the setting of the sun. The "golden morn," "the waves tipped with gold," the evening sky, "barred with gold." Again, the harmony of this yellow light with purple has ranked "purple and gold," as royal colours, reminding us of these broken rays "passing from gold into orange, from that into "rose, from that into purple:"⁶ and once more the colour specially suggested by gold has acquired a moral significance. We speak of golden hopes, golden dreams, golden prospects, and the golden age, the earthly paradise of the ancient poets, "*Saturno rege*," when innocence and peace reigned over the earth, before material gold was dug. The word golden, in this

² H. N., xxxiii. 19.

³ Cyclopædia.

⁴ 2 H. N., xxxiii. 19.

⁵ Description of the Trajan column, p. 31.

⁶ Ruskin, *Mod. Painters*, i. 207.

sense, refers to the brightness, glow, luminousness of the metal, as well as to the abundance it represents.

The purity, the weight, the beautiful colour, the known value of gold, have not only made it the medium of exchange, but ensured its employment in the most precious vessels devoted to the service of religion, and in crowns, sceptres, thrones, and other ensigns of royal power, down to the present day.

Gold is found alloyed with various metals, never without some mixture of silver, often with copper, iron, and other substances in small quantities, sometimes with mercury, when it is called an amalgam. Gold alloyed with silver is called native gold, and in this form it has its chief commercial importance. The silver in this combination varies in proportion, from one hundredth to one half of the entire substance. Gold so alloyed takes the form of particles, water-worn plates, scales, occasionally of crystals, and then of octahedra. Gold dust, particles of various size and weight, the larger known as nuggets, are found in alluvial washings. When the metal is found in veins it is generally enclosed in a quartzose gangue or gold quartz, disseminated and associated with other mineral substances, but it is also found in the form of threads, thin plates, and grains not always visible to the eye.

Gold is distributed in rocky veins over the earth. A considerable portion of the gold-bearing rocks belongs to the palæozoic, some to the azoic, strata, the two lowest geological groups; but the gold-bearing veins vary much, not only in dimension but in productiveness as well. The most productive veins contain great quantities of disseminated sulphurides, and these, as the veins become worn and decayed by heat and cold, come close to the surface, are decomposed, and liberate the granules of gold. In this state the gold particles are moved by the action of water, and become the gold sands found in

water courses; nuggets, and plates. Though found in more or less abundance near the surface of the earth, in some of the gold fields this accumulation is the result of very long periods, during which the veins have been in process of decomposition, and this abundance is not necessarily a sign of veins of extraordinary richness. On the other hand, it has been thought that veins get poorer as they are worked deeper down, but professor Phillips shows this to be an error.

Gold is extracted from the substances in which it is mixed or embedded by breaking up the quartz and picking out the parts containing the ore, which is then fused; or by simple washing; or it is separated from other metals by means of mercury, to which gold easily amalgamates, and from which the mercury is afterwards evaporated; and by other processes.

Gold is found in small quantities in England and Wales; in the tin mines of Cornwall and Devon; and over a small area of a few square miles north of the road from Dolgelly to Barmouth.⁷

Small quantities of gold had been found in Scotland during the reign of James V. That "active and patriotic prince" obtained miners from Germany, who extracted both silver and gold from the mines of Leadhills in Clydesdale. The gold was of fine quality, and found in quantity sufficient to supply metal for a very elegant gold coin which, bearing the head of James wearing a bonnet, has been thence called a bonnet-piece."⁸ Gold is now found in Sutherlandshire, but whether in quantities sufficient to repay the working of mines it would be premature to state.

⁷ Between twelve and thirteen thousand ounces had been found there up to April 1, 1866.

⁸ This king entertained the ambassadors of Spain, France, and other countries at a hunting excursion on Crawford

moor, serving them with a "dessert of the finest fruits which the country afforded," viz., saucers full of these gold pieces.—*Tales of a Grandfather*, ch. xxvii.

In Ireland gold has been found from a very early date, and the number and value of gold ornaments, such as torques or twisted neck collars, reliquaries, and vessels for ecclesiastical use, made in Ireland during the middle ages was great. Beautiful examples of old Irish workmanship will be described further on. It would be interesting to be able to make some authentic computation of the quantity of treasure trove of this kind that has been collected in the royal Hibernian academy and in private hands. There are no data to be relied on for more than guesses work on the subject. Great quantities have been melted down. I have been told that from 250,000*l.* to 300,000*l.* sterling is probably within the intrinsic value of the metal, and, perhaps, this amount might be safely put at a far higher figure.⁹

The old gold workings of the county of Wicklow were re-opened during the last century, and were profitable in 1796, but the works were destroyed during the rebellion in 1798, and have never been renewed, but it is possible that they might be made productive still.

Small quantities of gold are found in France, and quantities, also small, have been got from the Rhine, the washing of the sands of which was formerly farmed by the municipality of Strasburg.

Spain and Portugal produce gold. The yield of the Spanish mines is much reduced in modern times. They had a great name in this respect in the times of the Roman emperors,¹⁰ particularly those of Gallecia, from which the gold was very pure. Remains of ancient works on a grand scale are still traceable in several parts of Spain.

The Norician Alps were said to be highly productive of

⁹ Large numbers of massive gold armlets and other personal ornaments have been on sale in Dublin within the last twenty years. The claims of the treasury, before the present alteration

of the law regarding treasure trove, had the natural effect of inducing peasants who made discoveries of gold ornaments to conceal and melt them.

¹⁰ Plin., H. N., xxxiii. 21.

gold at a very earlier period.¹¹ The mines of this region passed into the possession of Rome under the emperors. Gold was found in Piedmont and Savoy, in the sands of the Po in ancient times, and a fair quantity is still said to be produced on the southern slopes of Monte Rosa.

In Hungary and Transylvania gold mines have been continuously at work since the eighth century; at Schemnitz, Kremnitz, Neusohl, and other places. Indeed, gold mines and a *Collegium aurariorum*, or mining office for working them to the profit of the state, existed at Apula from the time of the conquest of Dacia under the Emperor Trajan. Washings on the Iser in Bohemia produce a small quantity, and the Bohemian mines were of some importance from the eleventh to the fifteenth century. The amount of gold, however, now produced from all parts of Germany is very small. The sands of the Rhine and Iser have been alluded to. The Reufs, the Aar, the Danube, the Elbe, the Moldau, the Oder, and the Weser, have also sand more or less auriferous.

The greatest production in any European country at the present day is that from the western slopes of the Ural Mountains in Russia. But Russia draws supplies of gold from Siberia and the Caucasus.

Much greater quantities of gold are found in Australia and California, the Australian being the most pure.¹² The gold produced in Brazil has declined in quantity since the middle of the last century.

¹¹ These mines were on the southern slopes of the Tyrolean Alps, and gold was obtained by washing, the frosts and violent action of Alpine torrents contributing to the disintegration of the auriferous rocks, Strabo, iv. 6.

¹² The United States Commissioner of Mining Statistics, puts the production of gold and silver in that country, since the discovery of gold in California,

from 1848 to 1873 inclusive, at \$1,426,800,600; that of other states and territories; gold, \$254,950,000; silver, \$186,050,000. The gold produced before 1848 is estimated at \$14,440,000; the total gold and silver products of the United States at \$1,441,240,000.—Times, February 4, 1875.

From very ancient times gold has been found in considerable quantities in India and other parts of Asia. Much was brought to Europe in the course of trade and as spoils of war. It was abundant in ancient Egypt, and though not, apparently, coined in that country. King Solomon was supplied with gold by trade regularly carried on by way of the Red sea.

Pliny speaks of gold excavated by ants "amongst the Dardæ, the ants are as large as Egyptian wolves and are cat coloured. The Indians gather the gold dust thrown up by the ants when they are sleeping in their holes in summer, but if these animals wake they pursue the Indians and, though mounted on the swiftest camels, overtake and tear them to pieces *tanta pernicitas feritasque est cum amore auri*," such destructiveness and ferocity have they along with the love of gold! a danger to which modern gold diggers are not exposed.¹³

Gold was found in Colchis, of which the fable of the Golden Fleece may be taken as evidence. Saulaces, king of that country, is said by Pliny to have plated his palace with gold taken from Sesostris, king of Egypt. The rivers reputed by the Romans to have gold-bearing sand were the Tagus, the Po, the Hebrus in Thrace, the Pactolus, and the Ganges.

II. SILVER.

Native silver occurs sometimes in a state of purity, oftener mixed with other metals and substances. Alloys of silver and gold are numerous, but the silver sometimes so preponderates as to show traces only of gold. It is also found as an amalgam, that is, associated with mercury; in vitreous sulphide of silver or silver-glance, the most important of the ores of silver; and

¹³ Mr. Wilson, in reference to a Sanskrit poem, remarks that certain tribes between Hindoostan and Thibet, were said to sell grains of gold called *antgold*,

believed to be excavated by ants. Note to Bostock's Pliny, H. N., xi. 6 and xxxiii., 15, 22.

in various other ores. "Few metals," says professor Phillips, "enter into a greater variety of natural combinations, or are found over a wider geological range than silver. It is said to exist in minute traces in some organic bodies and in the waters of the ocean."¹⁴

As to the places in which silver is produced, the mines that have been the longest worked are those of Schemnitz, already alluded to. A school of miners was established there by the empress-queen Maria Theresa, in 1760. There are many and productive silver mines in the Erzgebirge districts of Saxony and Bohemia. Those in the Hartz mountains are worked but produce less silver.

Spain in ancient times was rich in silver mines. The production is now nearly confined to the mines of Hiendelaencina.

The famous silver mines of *Λαυρεΐον*, Laurium in Attica were a source of wealth to ancient Athens from a remote date. Herodotus notices this in describing the policy of Themistocles for the creation of an Athenian navy.¹⁵ The Athenian coinage was in silver. The word *ἀργύριον*, a silver piece, as the French word *argent*, came to mean money generally. Our own word money is derived from the word *moneta*: the temple of Juno Moneta was the depository of the Roman mint. The word *pecunia* has already been explained.

But the mines of Laurium were gradually exhausted. "In the days of Themistocles the supply from them was very abundant; when Xenophon wrote they were beginning to fail; in Strabo's age they were exhausted. Pausanias speaks of them as a monument of the past."¹⁶

A great amount of silver has been produced and imported into Europe since the discovery of the New World at the end of

¹⁴ J. A. Phillips, p. 248, where a complete list is given of the ores and other substances in which silver is contained.

¹⁵ Book vii. 144.

¹⁶ Wordsworth, Greece, p. 184.

the fifteenth century. The greatest quantity is now produced in Mexico. The mines of Veta Madre of Guanaxerato are over 300 fathoms deep. The mines of Nevada, discovered only in 1859, are of extraordinary richness. Next in rank as to quantity are the mines of the United States, Chili, Peru, and Bolivia.¹⁷ So far as to silver.

III. GOLD AND SILVERSMITHS' WORK AMONG THE ANCIENTS.

It is said, in the book of Genesis, xiii., that Abraham in the twentieth century, B.C., "when he went out of Egypt," was very rich not only in cattle but in silver and gold, acquired probably in exchange for his cattle in that country. This gold was both wrought, and in ingots and dust; golden earrings and bracelets are spoken of, Gen. xxiv, but it is remarkable that no coined gold or silver have been found among the ruins either of Egypt or Nineveh.¹⁸ Gold was used as a medium of exchange, but by weight, by both people.

Abundant examples of the goldsmiths' work of the Egyptians remain in our museums, or may be studied in the paintings still to be seen in Egyptian tombs, and in the elaborate books that have been published on Egyptian antiquities during the present century. It will be enough here to refer to a remarkable set of gold ornaments exhibited during the Great Exhibition in London of 1862. These belonged to the Khédive of Egypt, and had been found at Thebes by M. Auguste Mariette. They were in the case containing "the mummy of queen Aah-
" Hotep," whose date is about 1500 B.C., and consisted of a poignard with a gold blade on which was engraved a combat between a lion and a bull, the cartouche on which is that of king

¹⁷ Before 1862 the supply of silver from all parts of the world amounted to only 8,000,000*l.* a year, and 6,000,000*l.* of that amount came from

Mexico and South America. In 1874 the total yield was 13,000,000*l.*—*"Times,"* Nov. 27, 1876.

¹⁸ Layard, *Nineveh*, ii. 418.

Amosis, son of the queen named and first king of the eighteenth dynasty. A diadem, on each side (or extremity) of which is a couching sphinx. A hatchet, the symbol of divinity : on the blade is a representation of Amosis immolating a barbarian, the whole legend of the same king is inscribed on the handle. A square pectoral brooch, having the appearance of being enamelled but in reality set with coloured stones. A jewel representing king Amosis standing on a bark between two divinities who are pouring over him the waters of purification. A jewel formed by three bees of massive gold. A gold chain of woven pattern (Trichinopoli), three feet long, from which is suspended a scarabæus. A bracelet of massive gold ornamented with repoussé figures reposing on a ground of lapis lazuli along with the figure of Amosis. A boat of massive gold on four wheels of bronze ; this was found with the mummy of the queen, and was a symbol of the departure of the soul of the deceased ; the towers are of silver, on the prow is a cartouche with the name of king Rameses, husband of the queen and father of Amosis. These jewels were without enamel though inlaid with coloured stones.¹⁹

The Egyptians both worked mines²⁰ and exacted annual tributes of the precious metals from the conquered provinces in Asia and Africa in the form of dust, vases, and other manufactured objects. The Egyptians made statues and vases, as well as jewels in gold, silver, and silver inlaid with gold. Such jewels were common in the eras of Osirtasen the first and Thothmes the third (the contemporaries of Joseph and Moses).²¹

¹⁹ Report of the Jury, Clafs xxxiii. p. 5.

²⁰ Gold mines are still seen in the Bishâree desert, "about seventeen or " eighteen days' journey to the south " east of Derow, a little above Koum " Ombo, on the Nile." They were

in work in the tenth century, and much later, but abandoned, as Aboul-feda states, because the gold barely covered the expense of working.—Wilkinson, *Anc. Egypt*, iii. 227.

²¹ Wilkinson, *Anc. Egypt*.

The goldsmiths' work and metallurgy of the Hebrews have so close a connection with that of ancient Egypt, that in a review of these arts the two people may be considered together.

The sacred vessels of the Jewish tabernacle, of which detailed accounts are given in the book of Exodus, xxv., xxxvi., were made from jewels and vessels of gold and silver borrowed from the Egyptians, and forced upon the Hebrews in order to induce them to leave the country. The quantity of the precious metals offered by the people in the desert was more than enough to make the required altars and vessels, and many offerings were returned.²²

The objects made in the desert of Mount Sinai were, (1) the ark, a sacred chest or reliquary made to hold the stone tables of the law, the pot holding miraculous manna, and the rod of Aaron that blossomed²³; (2) the propitiatory or mercy seat; (3) the altar of incense; and (4) the seven-branched candlestick. Sacred fire was kept perpetually burning in the tabernacle and in the temple. "The fire shall never go out on the altar." It had, however, to be rekindled more than once during the history of the Jews. "Fire coming from the Lord devoured the holocaust." It was rekindled in the temple of Solomon; "The children of Israel saw the fire coming down,"²⁴ &c.; and on other occasions censers were used to burn incense during solemn acts of worship. Tongs, snuffers, and other necessary utensils for trimming and making the lights and fires, were of the precious metals. The sacred chest was of mimosa wood, overlaid with gold inside and out; it had a crown or cresting of leafwork round the upper edge and loops of gold at the corners, through which passed two poles that were never removed.

The table of proposition, on which were kept twelve loaves, answering to the twelve tribes, was of the same wood overlaid

²² Exod. xxv.

²⁴ Lev. vi., ix; 2 Chron. vii.

²³ Heb. ch. ix.

with gold, with a cresting or crown round the edge, four fingers broad,²⁵ and another cresting pointing downwards.

Two cherubim, symbolic figures, (perhaps of animals, or human-headed,) with wings stretched out, facing each other, were placed on the propitiatory or seat of mercy, a pedestal or bench that stood over the ark, and the wings covered or shadowed it over; a description that might also stand for the out-stretched wings so common in Egyptian paintings and bas-reliefs. These figures were of beaten gold, as well as the propitiatory, which was of the same length and width as the ark. The capitals of the columns that fronted the sanctuary, and the hooks and sockets that could be seen, were also of gold. Objects less sacred were of silver, and the metal work that fastened the wooden enclosure round the whole sacred structure, the boards of which were used to cover and pack the sanctuary, and the vessels kept within it, were of brass or bronze. The most imposing, if not the most important object will be noticed presently, the seven-branched golden candlestick.

The goldsmiths who made these vessels were Bezaleel and Oholiab, but under the direction of Moses, according to a pattern revealed to him in a vision.²⁶ All had special lines, parts, and proportions; special numbers and combinations of numbers were prescribed in the parts and details of composite objects, such as the twelve oxen that supported the fountain or laver of bronze. The most exact details are given us in words as to these prescribed conditions, which were rigorously carried out. But of the art, the form, or character of the decoration we know nothing. Whether the crestings, capitals, even the cherubs, were of an Egyptian type or had anything in common with Greek or with Oriental, or with mediæval European art we can but conjecture. With the exception of the golden candlestick, trumpets, and the table (?), sculptured on the inside of the

²⁵ Jerem. lii. 21.

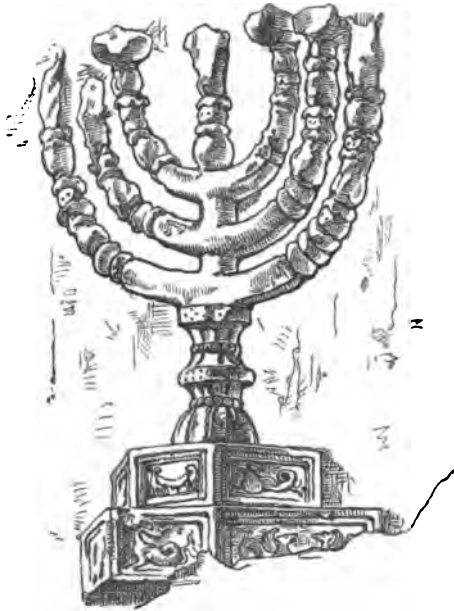
²⁶ Heb. viii. 5.

arch of Titus, we have no graphic or pictorial representation of these utensils. And it is astonishing how differently different ages and countries will represent their style and decorations; how they fill up the details of a picture, on the important or significant features of which all are agreed. In the Middle Ages and at the revival artists made pictures of subjects of common interest, such as the mysteries of the Christian religion, and imitations of the seven-branched candlestick, without the smallest regard to archæology. And so we are left to complete the idea of the Hebrew goldsmiths' work for ourselves. A cloud of writers have commented on the passages in the sacred writings which describe or name the cherubim.²⁷ With regard to all the sacred vessels, while it is certain that all details, significant or typical of theological truths or mysteries, were in no way left to the artificers, details of ornamentation would seem to have been considered less important. The conditions required could be carried out, as we should say, in any style, and both Moses and his assistants had been trained in Egypt, though as they inhabited a particular province they might have retained primitive methods of working. It is probable, however, that the metallurgy of the Hebrews was not very unlike that of the Egyptians.

²⁷ Consult Dr. Smith's dictionary of the bible for a wide table of references; but what form these objects had remains obscure. Cherubim were embroidered on the curtains that hung over the door of the tabernacle; they were frequent in the ornamentation of the temple walls of Solomon, and in high relief on the small olivewood doors of the oracle, as well as of the temple itself; on the moveable lavers or water vessels used for washing the flesh for sacrifice and other liturgical purposes. In the vision of Ezekiel, Ez. x., the cherubim have four faces—that of a

cherub, that of a man, that of a lion, that of an eagle. In the vision of Isaiah the face of an ox is described instead of that of a cherub. In the vision of Ezekiel they are on wheels, have each of them four sides with four faces or likenesses, are full of eyes, and the wheels are full of eyes, they advance or retire swiftly in any direction without turning. These appearances are symbolic of attributes, such as knowledge, power, and other qualities. But to represent them by the arts of sculpture or painting could be possible only by some abstract image.

To return to the golden candlestick, which figures in the sculptures inside the arch of Titus in Rome. This was an object of curiosity from its peculiar shape, and the perpetual light it maintained; a figure likely to make a deep impression on the heathen nations of antiquity. In a certain sort of way fire was worshipped or held sacred over many countries of the East.²⁸ So it survived to be carried to Rome along with the table of prothesis (?); probably not the original table, nor that of Solomon; possibly that mentioned in 1 Maccab. iv. 49, when many new vessels were made. A splendid table was given by Ptolemy Philadelphus,²⁹ perhaps the table shown in the sculptures.



I.

SEVEN-BRANCHED CANDLESTICK.—ARCH OF TITUS, ROME.

²⁸ The ancient "Parfi said, 'Fire is
" 'the purest and brightest element,
" 'impregnated with that which is
" 'divinest in nature's light,' " accord-

ing to Strabo. Döllinger, Gentile,
&c., i. 392.

²⁹ Josephus, Antiq., B. xii.

The candlestick was of pure gold, a talent in weight; the stem was made up of bosses and leaves alternating, the description of which in Exodus xxv. is rather obscure: three cups or bowls, like nuts or almonds, with lilies or flowers. The description which comes nearest to the sculpture as now seen in Rome is that of nuts, with the foliated involucre curling over the lower part of the boss or fruit, and a bowl at the head of the straight part of the stem, the receptacle of the oil and wick. The six branches are segments of circles curving out at regular intervals in three sets, with a bowl or boss under each pair of branches, coming to one height above, and ranging in one line of lamps along with the centre light. It was kept always lighted; was placed south of the tabernacle, opposite to the table which was on the north side. The base, as represented in the sculpture, is in two plinths, panelled on the sides with griffins or winged animals in bas-reliefs, intended perhaps to represent the Jewish cherubim (?). The three sides of the base seen on the arch, and as given in the woodcut, represent three sides of an octagon, not of a hexagon. The lower part of the stem spreads out into a ring of conventional petals, like an inverted lily or flower cup. No allusion to the octagonal base is contained in the Mosaic account, and it has been considered by some to have been an addition to the original candlestick. This whole base was, perhaps, a Roman restoration, or late foreign addition. It is said to have been so high in its original form as to have required the use of steps to trim the lights. Many parts, therefore, of the stem or base might have been lost or replaced.

The lights were symbols of the Divine presence,⁸⁰ the seven spirits of God; seven eyes. The number seven was a "number of perfection," sometimes used to mean many; seven times, many times; so again in multiples of seven, "seventy times seven," *i.e.*, any number of times. It was a number of con-

⁸⁰ Rev. i. 13.

tinual recurrence in the ritual: it became a subject of frequent comment by the Fathers, and ruled the dispositions of many mediæval founders, builders, and architects.

The later history of the golden candlestick is not very clearly recorded. There is a loose tradition that it was carried away by Maxentius and thrown into the Tiber as he fled over the Ponte Molle in the fourth century; and, perhaps, hopes are entertained of its recovery when the new drainage of that river is complete. Gibbon, however, expressly states that the holy vessels were carried in the triumph given to Belisarius at Constantinople after the subjugation of Africa in 534. He brought the candlestick from Carthage, "The holy vessels of the Jewish temple, after their long pergrination, were respectfully deposited in the Christian church of Jerusalem."³¹ It had been taken to Carthage by the Vandals. In the year 614 Jerusalem was taken by the Persians under Chosroes. "The sepulchre of Christ and the stately churches of Helena and Constantine were consumed, or at least damaged, by the flames; the devout offerings of three hundred years were rifled in one sacrilegious day."³² From this time the golden candlestick is lost sight of in history.³³

The sacred vessels and utensils made for the tabernacle remained in use after the completion of the temple of Solomon. Many more were added, larger, and some of them of great value. The sanctuary was lined with plates of gold; walls,

³¹ Decline and Fall, ch. xli.

³² *Ib.*, xlvi.

³³ "Adrichomius, a writer of the sixteenth century, in a work on the geography of the Holy Land, gravely tells us that the ark, the tables of the law, rods of Moses and Aaron, and some portions of the show-bread were in his days, in the church of St. John, Lateran at Rome. Arca videlicet, auro tamen denudata, Tabulæ Legis, Virga Moyfis et Aaron,

"Panes quoque propositionis Romæ in ecclesia S. Joannis Lateranensis adhuc conservantur." Arch. of Titus, by W. Knight, 132. This writer goes carefully through the authorities from which the scattered notices of the candlestick and other vessels can be gathered. Their restoration to the "church at Jerusalem," that of St. Helena, is the last trace attainable of the history of these precious relics.

ceiling, and floor. All the carved work on the walls and doors was gilt. Two great cherubim, ten feet high, of olive wood, were covered with the same precious metal; hanging chains about the capitals of columns and all hinges and fastenings were of gold.

The offerings made by foreign nations to Jewish kings were of gold and silver. The queen of Sheba offered Solomon 120 talents of gold, 200 shields containing 600 shekels of gold (the shekel was worth about 50*l.* sterling), 300 shields of silver containing 300 minæ, roughly to be valued at 1,200*l.* each. The shields were kept in the temple as royal ornamental treasure, and were carried away as spoil of war by the Egyptians in the succeeding reign.

The state or royal furniture of the palace of Solomon was of gold, silver being of no account owing to the abundance of the more valuable metal. His throne was of ivory partly covered with gold, or more probably having parts made of wood and covered with plates of hammered gold, like the seat of Runjeetsingh now in the India museum, and the thrones, carriages, and elephant furniture we have read of, prepared and used for the reception of the Prince of Wales in India. Two large golden lions were the supports of the seat, probably not unlike those that support many Greek, Roman, and Egyptian thrones; and twelve smaller golden lions were placed two and two, on the steps that led to it. It may be observed that a life-sized head of a tiger, of thick hammered gold over a wooden model, one of several which supported the throne of Tippoo Sahib, is now in the royal collection at Windsor castle.

The whole treasure of king Solomon, either for his personal use or as state resources, is calculated at 666 talents.³⁴

With regard to modern objects of sacred use in Jewish

³⁴ Prideaux, following Lewis, estimates the amount (of treasure bequeathed by King David for building

the temple) at 833,000,000*l.* (!)—Milman, *Jews*, i. 267.

religious worship,⁸⁵ such as silver rollers with bells like those on the border of the priestly robes, for the scrolls from which the law is read, represent only the workmanship of the age and country in which they have been made, as the number 349. '70. in the museum, made for the Spanish and Portuguese synagogue in Amsterdam in the seventeenth century.

In the same way Jewish wedding rings, among the Waterton collection, now in the South Kensington museum, Nos. 864, 865, 866, 868, are German, or of other countries. They are ornamented with small shrines having pointed roofs, crockets, and gables. According to Mr. Waterton, wedding rings were of very late adoption by the Jews.⁸⁶ None of these objects represent the characteristics of ancient Jewish goldsmith's work.

With regard to the Assyrians, Mr. Layard states "that from India, through Media, Hyrcania, and Central Asia, gold and various precious stones were probably supplied to Babylon and Nineveh. Gilding appears to have been extensively used in decoration, and some of the great sphinxes may have been overlaid with gold, like the cherubim in Solomon's temple. I cannot, however," he continues, "but express my conviction that much of the metal called gold, both in the sacred writings and in the profane authors of antiquity, was in reality copper alloyed with other metals, the *aurichalcum* or *orichalcum* of the Greeks, such as was used in the bowls and plates discovered at Nimroud."⁸⁷

No gilding, or overlaying, of this description was practised in Egypt as far as our knowledge goes, and in the metallurgy of the Jews and of king Solomon, gold, silver, and brass are too constantly and expressly distinguished to allow the gilding or plating with gold used in the temple and in king Solomon's palaces to be mistaken for such a decoration in mixed metal. It is evident that great quantities of gold were imported into the kingdom of Solomon, and most of this was devoted to

⁸⁵ Exod., xxviii. ⁸⁶ E. Waterton, Cat., Special Exhib., S. K. M., 1862, p. 623.

⁸⁷ Nineveh and Babylon, 537-652.

sacred or to royal buildings, very few in number; not to houses, palaces, or public buildings scattered over the land; and for such purposes there must have been real gold more than enough.

Though the Assyrians may have used mixed metals for gilding external walls, "they had," says Mr. Layard, "abundance of gold and silver and carried away artificers from conquered countries; craftsmen, and engravers from Jerusalem in the Babylonish captivity."³⁸ Dr. Birch remarks (in his observations on the statistical tablet of Karnak) "that the silver vases of the Tahai are a remarkable tribute, as they show an excellence in working metals among these people, indeed the art of toreutic work in Asia influenced so largely the Greek work at a later period as to rival and gradually supersede the fictile painted vases of the Greeks." Mr. Layard mentions "offerings of vases of gold and silver with handles, feet, and covers, in the shape of animals, such as the bull and gazelle, (or wild goat), kneeling Asiatics, the heads of lions, goats, and even of the god Baal. The tribute obtained by the Egyptians from Naharaina or Mesopotamia consisted of vases of gold, silver, and copper, as well as precious stones."³⁹

The walls of Ecbatana 700 years B.C. were in seven circuits, and the two inner lines had the bulwarks or parapets, *προμαχεῶνας ὁ μὲν καταργυρωμένους, ὁ δὲ κατακεχρυσωμένους*, one silvered and the other gilded. In this instance, perhaps, a mixed metal was used. The masonry of the other walls was stained.

The temple of Belus, in Babylon, had a seated golden image of colossal size, *ἄγαλμα μέγα*; the throne and the base were of gold, as well as a large table and a *suggestum* or pedestal in the porch. The statue set up in the plains of Dura, was sixty cubits high and six cubits broad.⁴⁰ Both statues were

³⁸ Jerem. xxiv. i.

³⁹ Nineveh, ii., 415, &c.

⁴⁰ Herod. i. 58-183; Daniel iii.

probably plated on a frame of wood, and this Asiatic method was adopted by Phidias and other Greek artists, the gold being hammered and engraved, in plates of appreciable weight and thickness, and not mere gilding. There was also in Babylon a column of solid gold, χρύσεος στερεός, twelve cubits high, which was carried off by Xerxes. More beautiful, and probably highly wrought, specimens of Asiatic or Asiatic-Greek workmanship were a vine and a plane tree of solid gold, the leaves all hammered and chased. This was given to Darius, by Pythius of Celænæ, a man so wealthy, either from the possession of gold mines or the farming of the revenues of Darius, that in the march of Xerxes to Greece Pythius could offer him 4,000,000 of gold darics and 2,000 talents of silver, computed by Blakely at about 3,400,000*l.* of gold, and more than half a million of silver.⁴¹ Pliny speaks of the treasure brought away by Cyrus, in addition to the vine and plane tree, and the bowl of Semiramis, weighing fifteen talents.⁴²

The Romans had many mythical traditions of Asiatic splendour. The story told by Athenæus, for an instance, of the death of Sardanapalus, who built his funeral pile of perfumed wood, and put on it 150 beds of gold, on which his mistresses reposed to share his death, with 150 tables of the same metal, 10,000,000 of talents of gold, and a 100,000,000 of talents of silver, costly robes, purple garments, and apparel of every imaginable kind. This gorgeous funeral pile burned for fifteen days.

The ancient traditions, then, of these barbaric riches have come down to us through a 'golden' haze of exaggeration and fable, but exaggerations have commonly a real foundation, as fables group themselves round some true stories. There were, and there must have been, great stores of the precious metals among the ancient oriental monarchs and princes.

⁴¹ Herod. vii. 28.

⁴² H. N. xxxii. 15.

Property of this precious [kind, indeed, was in few hands, and was treasured and hoarded in ingots, vases, and costly furniture, things that retained their actual value for state emergencies, while they were visible symbols of wealth and royalty. Curious particulars, indeed, of a family banking firm 'Egibi and Sons' of Babylon, in a later age, have been discovered from some ancient tablets in the British Museum. They were agents, lenders of money, and, perhaps, dealers in the precious metals. Banks, however, in the modern sense of the word, exchange, circulation, and other financial philosophy were unknown. The size and splendour of the objects made were also some security against robbery, and tended to keep these objects from destruction or waste, as they passed from hand to hand in the way of guarantees, tribute, or plunder. The quantities, therefore, of the precious metals did not, under these great eastern monarchies, waste, as they do in modern times, but accumulated from reign to reign, and from one conquest to another.

It is reasonable also to suppose that native gold found in superficial diggings, in river washings, and amongst the debris of gold-bearing rocks, had accumulated on or close under the surface from the patient chemistry of natural agencies, slowly but surely, during long periods of time. As the various climates of the earth were tempered and prepared for the several races of mankind, such riches lay more or less ready for the hands of these ancient rulers of the East. Gold and silver were accumulated only in few hands at a time. One dominant race succeeded to another, and each absorbed the existing stock of the precious metals in turn; it was collected and hoarded till a rival arose strong enough to carry off whatever had not been buried or wasted in tissues and small ornament.

At a later stage of this discussion it may not be wholly without interest to allude to certain estimates made by modern

writers of the quantity of the precious metals possessed by the ancient world.

IV. THE GREEKS.

The various Asiatic monarchies and states came into contact with the Greeks as they neared the shores of the Mediterranean and the Egæan. Into the fertile and beautiful countries of Asia Minor colonies of Greeks had been pushed from an early date. A great Ionian migration took place about 1,000 years B.C. The Greeks were not then settled for the first time on the seaboard of Asia. Already they had made colonies and settlements, had acquired riches and power, and had engaged in war with various fortune. But they returned in greater numbers and power about this time, and grew into more wealthy and luxurious societies. "The settlements of Greece," says Mr. Clinton, speaking of this immigration, "gave birth to new and flourishing communities, equal, and often superior, in wealth and population to the mother city." The colonists adopted much of the manners and learnt many of the arts of the wealthy states around them.

A supply of the precious metals, and the art of working them, came to these Greek populations from the East. The statement of Dr. Birch, already quoted, suffices to show how this command of the precious metals affected the manners of a vigorous people, driven by want of space and ever-increasing numbers to seek new fields of adventure, and soil broad enough for its rate of growth. The gold which had barely been enough for small jewels and personal ornament was multiplied till it spread into the dimensions, not of vases and cups only, but of beds, thrones, and the ornaments of chariots and armour.

The Homeric heroes⁴³ have gold shields, such as that of

⁴³ The reader will find such description often applied to the gods, *e.g.*, Il., i. 49, v. 363; *Θρόνον χρύσεον*, xiv. 238, and viii. 442; the arms and chariots

Achilles ; gold armour, such as that exchanged between Glaucus and Diomedes ; as well as golden furniture. Poetic descriptions perhaps : but it should be borne in mind that the poet wrote at about the period of the Ionian immigration, and the splendour with which his champions are surrounded was painted from instances real, though rare, which were known, and could be seen in his own day. The gold belts, baldrics, buttons, helmets, breastplates, ornaments of leg armour, &c. just discovered by Dr. Schliemann at Mycenæ belong to this early age. Some are of great size and weight, and the great number of objects worn, and of those made as funeral ornaments, argues, according to that learned archæologist, the existence of goldsmiths who kept stocks of wrought gold on hand. More than 1,500 gold crowns, bracelets, vases, spoons, and gems, found at Kourium in Cyprus, by General di Cesnola, were offered to the British Museum in 1876. About a hundred vessels were of silver, showing examples of hammered, embossed, and chased work. A few were inlaid with gold. They were of Egyptian, Babylonian, and Asiatic Greek workmanship, some of the latter showing traces of enamel, ranging in date from 1000 to 600 B.C.⁴⁴

It was long before the Greeks of Europe were rich enough to make either vessels or furniture of gold and silver for general use, not, probably, till after the conquest of the Persians and the final expulsion of their armies from Europe after the battle of Plataea, in the fifth century. Herodotus describes the spoil that was taken after the battle ; tents mounted with gold and silver as well as beds, couches, vases, and vessels of all sorts.⁴⁵

of Minerva, and to mortals as well, *e.g.*, the armour of Paris, iii. 331, and again xi. 18, &c. The bed of Ulysses, δαυδάλλον χρυσὸν τε καὶ ἀργύρεον ἦδ' ἐλέφαντι, Od., xxiii. 200 ; κορώνη

ἀργυρή, a door ring, Od., i. 441, &c.

⁴⁴ Times, Mar. 22, 1877 ; Athenæum, Nov. 4, 1876.

⁴⁵ Herod. viii. 80.

A vast number of personal ornaments, such as wreaths, brooches, earrings, chains, and coronets, were made, and have been found during late years in tombs in various parts of Italy. These were the work of Greek colonists in Magna Grecia or of the Etruscans, who were of Eastern origin. The ornaments are of two kinds; those made for funerals, which are of extreme thinness, and those for wear. Several beautiful examples will be found among the jewellery of the South Kensington Museum and in the B jewel room of the British Museum. As jewellery does not enter into the gold and silver smith's work described in the following pages, these small pieces need not be discussed at any length.

The skill and refinement of the early Greek goldsmiths, as well as of the greater artists to be named presently, were very great. Though they did not hammer up statues or large vessels embossed with figures as the great sculptors who succeeded them, there were no methods in use in later times that were unknown to these ancient workmen. Many of their secrets remained unknown for centuries after the destruction of the Roman Empire, if not all but lost and forgotten long before. The use of the graver, with which the artists of the fifth and later centuries, B.C., executed compositions and figures of astonishing delicacy, seems to have been unknown to them. Their skill lay in their knowledge of folder and metallic or other cements. With the help of these they joined pieces of gold wire drawn out to an incredible fineness, and grains so small as to be scarcely discernible, separately on surfaces of smooth metal. Acorns, beads, buttons, or tiny vases covered with fine down, or with grains, of gold, and other pieces seeming at first sight to be beaten up in relief are in reality built up by foldering minute plates or grains one over the other.⁴⁶

⁴⁶ Castellani, *Antique Jewellery*.

For years the process by which these junctions were managed defied the research of Duca Michelangelo Caetani, and G. Castellani, the most accomplished artists in gold work of this kind known in our day. They succeeded at last in finding one or two workmen in the small town of S. Angelo in Vado, with whose help they have recovered some of these forgotten methods. The wandering goldsmiths of several parts of India make gold jewellery of the same kind, though coarse by comparison with the ancient work, but by the same methods and by the use of the same cements and folders. No workmanship, however, of modern times has yet equalled that of the gifted Greeks.

It was after the end of the long struggle with the Persians, as already said, that the Greeks became independent at sea, and grew rich by commerce. Then followed the great age of Greek art. Sculpture and painting were carried to the highest perfection, and the great sculptors worked in the precious metals. A number of artists seem to have devoted themselves to the making of vases, cups, and other small goldsmith's work, or decorations that could be laid on, or let into larger objects, made in bronze, ivory, or other materials, shields, chests, tables, thrones, and the like. A number of small figures of gold, *e.g.*, making up groups and compositions, illustrating local legends and mythical stories, were inlaid in the ivory chest of Cypselus kept in the temple at Olympia. A moveable head of Gorgon made of gold was fastened on an ægis of Minerva, the gift of Antiochus, was hung up in one of the temples of Athens.⁴⁷ Phidias, however, made large statues of ivory and gold (*chryselephantine*), some of colossal size. His famous statue of Athene, the guardian goddess of Athens, was kept in the Parthenon, or temple of the virgin deity on the Acropolis. What portions of the statue were made in ivory

⁴⁷ Pausanias, *Elis.* x. xii.

and what of gold is only to be gathered from the rather vague descriptions of Pausanias who saw this statue during his tour towards the end of the second century. Probably the head, neck, limbs, and all parts representing flesh, were of ivory and painted. (The eyes of a Minerva in the temple of Vulcan on the Ceramicus were coloured blue, a Libyan tradition.)⁴⁸ The drapery was gold. On the head was a helmet with a lofty crest, and a sphinx with gryphons on each side supported the crest. The breast was covered by a cuirass of gold; the head of Gorgon in the middle had been of gold, but was replaced by one of ivory when Pausanias saw the statue. In her right hand the goddess held a Victory four cubits high, and a spear in her left. A large shield by her side was embossed with hammered gold inside and out. The inside represented the contests of the giants with the gods, and the outer that between the Athenians and the Amazons. Every part of the gold was delicately worked, the edges of the sandals were engraved with the contests of the Centaurs and Lapithæ, and the base had many figures round it in relief. The eyes of the statue were neither in ivory nor gold, but were marble, perhaps some inlaying of "pietra dura" to represent the colours of the iris and pupil. A more colossal gold and ivory statue was made by Phidias of Jupiter for his temple at Olympia. This image was seated in a chair, and under the feet stood a footstool. A restoration has been attempted by Quatremère de Quincy in his "Jupiter Olympien."

Other works in ivory and gold were kept in the same temple; the chest already named and a table on which were laid the crowns of victors in the games, the crowns being probably made of leaves in beaten gold.

Another gold and ivory Jupiter was given in later times by Hadrian to his temple at Athens. An image of Bacchus of

⁴⁸ Attica, xiv.

the same kind was kept in his temple in the street of tripods; and many others in various parts of Greece. Images in bronze, marble, and wood had details inlaid in more precious material, eyes of ivory, nails of silver, and so on.⁴⁹

The desire to imitate the example of devoting wealth and costly sculpture to these religious shrines was not confined to native Greeks but attracted royal devotees to well-known Greek sanctuaries. Croesus, among many offerings of gold and silver to the shrine of Delphi, sent a golden statue of his favourite wife. Darius also erected to a favourite wife a statue of hammered gold, σφυρήλατον.⁵⁰

The fame of these gold and ivory statues so increased the desire to have them for temples in foreign countries that later sculptors in Athens made them in numbers expressly for exportation. Philostratus alludes to such statues as to be seen in many small temples which were properly and well kept up.⁵¹

The gold portions of the chryselephantine statues were not cast but hammered. The metal on the statue of Minerva was made so as to be removable, and Phidias, when tried on the charges of impiety for having represented his own portrait and that of Pericles on the shield, and for that of embezzlement, was able to insist on the gold being weighed.⁵² How thick the metal was can but be a matter of conjecture. Not less, probably, than the gold that covers the gold chair in the Indian museum: perhaps as thick as a shilling. The weight is variously estimated by ancient authors; it was probably forty-four talents, about 118,000*l.* value of our money. The gold is said to have been robbed by Lachares, B.C. 296; but Pausanias says he saw it entire five centuries later.

Not one of these statues survived the fourth century of our era. The conversion of the empire to Christianity put an end

⁴⁹ Attica, xxiii.

⁵¹ De Quincy, 384.

⁵⁰ Herod. i. 51; vii. 69.

⁵² Plutarch, Pericles, xxxi.

to any remains of veneration in which these or any statues had been held. The gold became state property, and was in part melted down to make vessels and utensils for the new worship.

Statues of gold, not of gold and ivory, were made for conquerors, and Pliny the younger alludes to this mark of honour in a letter to the emperor Trajan.⁵³

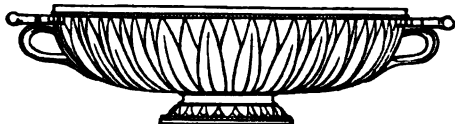
The treasures of seven or eight centuries passed before the eyes of Pausanias when he made his famous tour of Greece in the second century. The gold and silver shields, spoils of the Persian wars, had been carried off from the Parthenon, at Athens, but the colossal statues were all but entire. The Erechtheum and the temples gathered round it still contained the stump of the sacred olive, the silver-footed throne of Xerxes. the golden-hilted sword of Mardonius, the wrought and gilded (?) palm tree overshadowing the lamp of gold with its wick of Carpasian linen, the light of which never went out. The temple of Jupiter at Olympia was uninjured, with the colossus, the chest, tables, wreaths, and precious objects already described : so were the treasuries of Altis and many others, and the sacred ship of Delos ; not to speak of Delphi where there were 3,000 statues in different materials.

Somewhat unhappily our knowledge of ancient Greek art has been till recent years brought to us through the medium of what may be called a Roman translation. Apart from the jewellery dug up in various parts of Italy, the treasure of Mycenæ and Cyprus, and a number of beautiful pieces of various kinds collected in St. Petersburg, many from the museum of Kertch in the Crimea,⁵⁴ not much of their goldsmiths' work remains. Gold vases of ancient Greek workmanship are very rare. One or two shall be noticed presently. The silver, gold, or silver-gilt goldsmiths' work that is to be seen in

⁵³ Ep., iv. 7.

⁵⁴ Bosphore Cimmerien carefully illustrated with engravings.

modern collections has been mostly found in the excavations of Herculaneum and Pompeii, of Rome, one or two in France, and other countries in the north of Europe, and a number of beautiful pieces outside the walls of Hildesheim in Hanover. Most of these belong to imperial times.



2.

CYLIX No. 312, p. 290.

Some accounts of well-known vases and other examples of old Greek gold and silver smiths have been preserved by Pliny the elder, and other writers, and they may be quoted in treating of the most renowned of these artists. It is to be noted that though Phidias and his contemporaries made great statues of gold, many artists, who devoted themselves mainly and altogether to working on the precious metals, executed their best work in silver.

The ancient Greeks also worked in an alloyed metal, to which they gave the name of *electrum*, and by which they set great store. It was gold with one fifth part of silver. This was found in some of the washings of the Italian rivers, and was considered of far higher value in this state of native alloy than when mixed in the furnace. The colour was whiter and more luminous than that of gold. It was supposed to betray the presence of poison. It is difficult to understand the great estimation in which this metal was held, except, perhaps, that though gold is never found without some mixture of silver it is rarely procured in this particular proportion. A vase of *electrum* is preserved in the St. Petersburg museum.⁵⁵

⁵⁵ Bosphore Cimmerien, Pl. xxxii.

Facciolati has the following on the metal *electrum*: *Electrum dictum*

est ab *ἤλεκτρο*, sol quia solis instar elucet. Huic fabulæ origo, solis filias Phaetontis sorores in ripis Padi in popu-

Instances, however, of the discovery of vases or ornaments made of this alloy are rare.

The names of the best known artists in silver or gold are the following.

The first place belongs to MENTOR. His exact date is not known, but he must have lived in the time of the immediate successors of Phidias. Four pairs of his silver vases are said to have perished in the burning of the temple of Diana at Ephesus B.C. 356.⁵⁶ But Martial alludes to pieces of his work as still in the possession of a friend in Rome,—

Argenti genus omne comparasti,
Et solus veteres Myronis artes,
Solut Praxitelis manus, Scopæque
Solut Phidiaci toreuma cæli
Solut Mentoreos habes labores,
Nec defunt tibi vera Gratiana.⁵⁷

and Pliny speaks of works by him sold by auction in Rome; at how great a value his works were esteemed shall be illustrated further on. Martial in the passage quoted speaks, or seems to speak, of silver cups or vases, at any rate of metal work, made by Phidias and Myron, Scopas and Praxiteles, as still extant in his time. MENTOR and his brother artists were embossers, chasers and engravers, *toreutores* and *cælatores*. The embossed work was beaten up or executed on bands of metal, and

los converſas, ex quibus electrum defluat, et in oſtiis ejusdem amnis infulas duas eſſe, electri feraciſſimas.

Eſt etiam metalli genus, ſcilicet aurum, cui quinta argenti portio ineſt. Eſt etiam duplicis generis ſoſſile, cui ea ratione argentum natura eſt admixtum; et factitium, cui arte portio illa argenti admixcetur.

Ejus natura eſt ad lucernarum lumina clariuſ argento ſplendere. Quod eſt

nativum, et venena deprehendit namque diſcunt in calicibus arcuſ, cœleſtibus ſimiles cum igneo ſtridore. Plin. l. 37, c. 2, 3.

For the metal Virg. *Æ.*, v. 402, v. 624; Mart., 8., Epig. 51., Stat. 6, Theb. v. 270, and Sib. l. 1, v. 229; Juv. Sat. 14, v. 307.

⁵⁶ Pliny, H. N., xxxiii. 55.

⁵⁷ Mart. IV. xxxix.

afterwards foldered on the outside of the vessels for which they were intended. These ornaments were figures, dramatic compositions, masks, goat skins, attributes of the theatre, offerings to Bacchus, or subjects of the chase. Gold inlay, and gold beaten work was laid on vases *auro circumvincta*, but this was probably rare among the Greeks of the great time, and was common in Rome to please a more expensive and ostentatious society.

Other known names are :—ACRAGAS; of the age of Scopas and Praxiteles; vases of his, on which were Centaurs and Bacchantes in relief, were in the temple of Father Liber (Bacchus) in Rhodes; in Pliny's time.

BOETHUS, of uncertain date, of Carthage, more probably Chalcedon; ⁵⁸ works by him were kept in the temple of Minerva at Lindus.

MYRS, of the date of Phidias or his immediate successors. Vases of his with figures of Satyrs and Cupids on them in relief, others with hunting compositions, were in the temple of Liber, already mentioned. He also worked on a larger scale. The shield of Minerva of the Parthenon, with embossed figures, representing the contest of the Centaurs and Lapithæ was by him. He is said, by Pausanias, ⁵⁹ to have worked from designs by Parrhasius; if so his date is later, and the shield was later than the statue itself.

CALAMIS, of unknown date and place of birth, is supposed to have been of the time of Phidias or soon after it.

STRATONICUS, of Athens, was of the third century B.C.; TAURISCUS of Cyzicus, flourished at the same time or soon after.

ANTIPATER, of unknown date, is named by Pliny ⁶⁰ as the maker of a bowl on which was a sleeping satyr, engraved so wonderfully as to seem laid on in relief.

⁵⁸ Müller, Handbook, p. 117.

⁶⁰ H. N., xxxiii. 54.

⁵⁹ i. 28.

HEDYSTRATIDES or LEOSTRATIDES, of the time of Pompey, is named by the same writer as an engraver of battle scenes and armed warriors.

EUNICUS of Mytelene; HECATÆUS of the same place, were of the time of Pompey.

ZOPYRUS, of the same date, represented on two cups the trial of Orestes for the murder of Clytemnestra before the court of Areopagus. These works were valued in Rome at 12,000 sesterces (say, 100*l.*) a modest sum compared with what will be mentioned presently.

PYTHEAS was a generation later. He made a famous bowl embossed with a composition of figures representing Ulysses and Diomed stealing the Palladium, a vessel bought at an enormous rate in Rome. He engraved cups with subjects of domestic life, the execution of which was of such extreme delicacy that they could not be moulded so as to obtain casts from them, nor were there artists in Pliny's time competent to copy them.⁶¹

PASITELES, of the same date, chased and embossed in silver, particularly animals, and often from the life.

POSIDONIUS, of Ephesus, was another contemporary, his compositions were of athletes, hunting scenes and sacrifices.

ARISTON of Mytelene, of unknown date, is mentioned by Pliny.

Speaking of the collections of precious vases in ancient Greece, Müller says, "In those seats of royalty" (the cities of Macedonian rulers) "were made an unusual number of chased " and embossed silver vessels." ⁶²

But the number of pieces of metal work representing the schools of which these great masters were the founders, that were extant in Rome in the first century of our era, was small. The exigencies of war had probably caused the sale or destruc-

⁶¹ H. N., xxxiii. 54.

⁶² Handbook, p. 17.

tion of vast numbers. Existing examples of the Greek gold or silver smiths' work of a date earlier than that of the Roman empire are rare. There is in the British museum a gold *patera* or dish, found at Agrigentum in Sicily, which has four bulls in low relief on the inside. A sceptre, about twenty inches long, in the same collection, is of gold, covered all the way up with a network of filigree finishing with a small Corinthian capital, surmounted by an apple made of green glass, secured by a gold pin that passes through it, and finished with a blossom, and with leaves, all of beaten gold; a silver dish, found at Rhodes, with cartouches on it, Etruscan work. Other sceptres, found at Kertch, are now in the Petersburg museum. Portions of ancient Greek sceptres have been found at Mycenæ.

Amongst the remains of ancient Greek and Etruscan metal-work (not usually gold or silver) none show more admirable art than the mirrors, numbers of which are to be seen in modern collections, some cased in silver. The surface of these mirrors is usually an alloy of copper and *stannum* (tin?), the greater number of more ancient mirror cases being of bronze. According to Beckmann⁶³ the *stannum* of Pliny is rather an alloy of tin and lead, "a sort of" (very hard) "pewter." Silver came gradually into use for the surfaces of mirrors, alloyed with other metals, and by degrees it was used almost pure. In this metal mirrors were made by Psiteles. A layer of gold was sometimes added at the back to make the reflection clearer—utterly inexplicable to Beckmann, who suggests that a gold reflector might have been hung at an inclination to throw a light on a silver mirror fixed in the wall.⁶⁴ Mirrors on a large scale were occasionally placed on the walls of temples. In that of Here in Arcadia, a mirror was so placed as to give a distorted and ridiculous reflection!⁶⁵ That is, it was spherical, was above the

⁶³ Inventions, ii. 209; Plin. H. N.,
xxxiv. 47.

⁶⁴ Ib., ii. 62.

⁶⁵ Pliny, H. N., xxxii. 45.

spectator, and magnified the head and shoulders out of all proportion to the rest of the body.

GILDING.

The Greeks, like the Egyptians, Ninevites, Hebrews, and other nations of antiquity, used gilding both on metals, bronze particularly; and on wood, and external masonry and marble sculpture. In the first case gold was laid on as an amalgam with mercury, and the latter metal afterwards evaporated by heat. In the other cases, gold leaf of a tolerable substance was laid on a prepared bed made of chalk, marble dust, or other compositions with animal size admirably tempered, as in modern water gilding.⁶⁶ Bronze chariots, armour, arms, tripods; the ornaments on the pediments of temples, railings, gratings, and other architectural ornaments; sculptures in marble, wood, and most other materials were enriched by this beautiful method.

ENAMEL.—The art of chasing out lines or forms, and inlaying a black composition called *nigellum* or niello, was probably well known to the Greeks, but it shall be reserved for a later section. Enamel, a method of laying powdered glass of different colours over gold and other metals, and submitting the metal to the action of the furnace so as to fuse and unite the coloured glass to the surface of the metal, was known to the Greeks, as to some other nations of antiquity (*See* p. xxxii). Possibly also to the Egyptians, but not till the time of the Ptolemies. The Greek artists were sparing in their use of enamel over gold. A few specimens, one or two ear-rings in the British museum, others in the collection of Signr. Castellani, may be quoted. It was a kind of decoration introduced from the east, and used with splendour and effect by Byzantine artists when Asiatic and barbarous goldsmiths' work replaced the purer

⁶⁶ For details of these processes of gilding, which the principles have not essentially varied to our times, the reader may consult the Encyclopedias.

art of the Romans; art pure by comparison with that which came after it, but far below the standard of the ancient Greeks, of whom we must here take leave.

V. THE ROMANS.

The Romans were not a race of artists; but they were, "*rerum domini*," lords of the world and the treasures of it. The Roman patrician was refined in his pleasures and tastes, often highly educated, and knew what good art was, though he could not create it. Rich patricians and money makers were often collectors, went to sales, and paid enormous sums for old gold and silver plate made by famous artists. They did this often, no doubt, from ostentation, and knew that they were getting 'moneys' worth,' but they gave prices that would astonish many modern buyers at Christie's and the Hotel Drouot.

Pliny the elder, for example, speaking of pieces of old plate by well known artists of ancient Greece, who have been named already, tells us that Lucius Crassus, the orator, gave 100,000 sesterces (say, from 800*l.* to 900*l.* sterling) for two goblets chased by Mentor; but only 6,000 (say, 50*l.*) *per pound* for a number of other pieces of less value. The cost of a pair of small silver dolphins bought by Caius Gracchus was 5,000 sesterces (say, 40*l.*) *per pound weight*; the bowl of Pytheas, on which was represented Ulysses and Diomed with the Palladium, fetched 10,000 denarii (say, about 330*l.*) *per ounce*.

So much as to the value put on fine old gold and silver smiths' work by the Romans. During the first century of our era there remained in the Greek cities artists, second rate as compared with the great names of the past, but of great skill. In copying or reproducing traditional designs these artist workmen were unsurpassed. They were the inheritors of all kinds of methods of fusing, damascening, in-laying, and tempering all

the metals used in founding, sculpture, and decoration, whether of statues, vases, or the decorative parts of costly furniture, the after growth of a great creative age. Rome was full of Greek artists and workmen, and whether they wrought for exportation in their native cities or settled in the luxurious capitals of the empire, the working of gold and silver, as of other materials used in the arts, was mostly in the hands of Greeks. Their skill and their servility were proverbial.

At the present time, however, objects made of gold or silver by the Romans or their Greek workmen are very rare. They have been carried away and destroyed long since for the value of the metal they contained. A few vases have been found in Rome and other places. One hundred silver vases have been discovered at Pompeii, fourteen of which were found in the house opposite that of Meleager.⁶⁷

Most of these old drinking vases were made of two plates of metal, one hammered, embossed, in-laid, or chased, or with all these methods of decoration; the inner skin smooth, both to add strength and to be easily cleaned. Some of the plates of which the Pompeian cups are made are quite uninjured, and are still elastic from the closeness of the fibre caused by hammering, so that the metal has undergone no disintegration.

A beautiful cup was found at Antium, and is, or was, kept in the Corsini collection. A vase, with a representation of the Apotheosis of Homer, is in the Bourbon collection in Naples.

Two vases have been found at Bernay in Normandy, on which are represented the death of Patroclus and the vengeance of Achilles.⁶⁸

The South Kensington Museum has a small vase of silver, No. 737, found in the sulphur baths of Vicarello, on which figures and animals are embossed; and a ring of silver, part of

⁶⁷ Museo Borb., B. x. 14, xi. 45, xiii. 49, &c.

⁶⁸ Raoul Rochette, *Vases de Bernay*, &c.

a vase or pyxis, embossed with genii. A silver vase, the outer plate embossed with leafwork, and part of a small box or pyxis, with masks and animals embossed round it, form part of the collection of the British museum.

No example is better suited to illustrate this period of late Greek art made in the Augustan times than the silver cup belonging to Sir William Drake. It is fully described in the appendix. All the details of ornamentation are admirably designed, and a number of accessories, such as offerings on an altar or table in front of a small sylvan deity, are of extraordinary delicacy. These offerings are cups and vases of nine different shapes and sizes, most of them two handled, so that, with the vase itself, no less than ten of these shapes are recorded by it.

A cup of about the same date belonging to Mr. C. Drury Fortnum is also described in the appendix.

TREASURE OF HILDESHEIM.

The museum collection includes some casts of antique Roman silver plate, of a good period, found in 1869 outside the city of Hildesheim in Hanover, and now in the museum of Berlin.

The best pieces are probably not later in date than the first century. They are described as the treasure of Hildesheim at p. 290, and consist of a number of drinking vessels, some parcel-gilt; dishes, ladles, fragments of tripod or table stands, and handles of cups and vases. These treasures were found by some German soldiers under the hill above the city while digging a trench and throwing up butts for rifle practice. At first the value of the fragments of metal was not suspected, but a more careful search disclosed a great number of different pieces, some richly decorated and inlaid. The whole have been placed in the gallery of antiques in Berlin, and the copies de-

scribed hereafter were made by Messrs. Cristofle, the silversmiths in Paris. Amongst them are examples of most of the patterns of drinking cups used by the Greeks, and adopted from them by the Romans.

One vessel only, No. 340, is of Gothic or trans-Alpine design, and it is a question how the whole came into their late hiding place. It is not probable that they formed the religious treasure of a temple, being too obviously a table service with portions of candelabra stands, and various objects such as might have formed the camp service of a Roman commander. But the Romans had no hold on Hanover, nor permanent stations as far north as Hildesheim. Trajan's settlements were not carried far beyond the valley of the Rhine. It is, however, probable that a treasure such as this given or bequeathed by, or captured from, one person (and that a Roman magnate) has been secreted by a German tributary or hostile chief, who, in his turn, has been driven far from his native land. His captured or stolen treasure has served to interest artists and archæologists of a distant age.

The camp equipages of silver plate carried by Roman commanders were often of great splendour. Pompeius Paulinus, of Arles, only named by Pliny as the son of a man of equestrian rank, carried 1,200 pounds weight of silver on a campaign.⁶⁹ Compared with this the service about to be noticed is of very modest proportions. The largest vessel is a vase of oval shape on a stand with handles; both stand and handles are small in proportion to the capacity of the vase, which follows an outline common on the old terra-cotta vases of the Greeks.

The names given by antiquaries to cups and other vessels are many, and are not easily to be classed with precision.

This particular piece is a *κρατήρ*, *crater*, used for mixing wine with water, without which it was unmannerly to drink wine.

⁶⁹ H. N., xxxiii. 50.

In hot weather wine and water was occasionally cooled by snow mixed with it or set round it and protected by chaff. The *crater* in the collection is covered with arabesque work of leaves, scrolls, cupids, sphinxes, in relief of great delicacy. Wine would have been ladled out of this vessel by means of a small cup called *κυάθος*, *cyathus*, or by an *οινόχνη*, *oenochoe*, a can or ladle the handle of which rose straight from the sides of the bowl, not at right angles as in punch ladles. According to the gender the word sometimes refers to the youthful male or female attendants who waited on the guests.

Another vessel, *κύλιξ*, *cylix*, of which a beautiful example will be seen in No. 312, was an open saucer with handles through one of which a finger was passed so as to balance the full *cylix* on the hand while drinking, not easy to the unpractised. To carry round wine in the *cyathus* and fill up for the guests was still less so; it was kept replenished by these ladles. A vase, described by Winckelmann *Monumenti inediti*, No. 200, shows the use of both *cyathus* and *cylix* in a drinking party.



3.

CYLIX OR PATERA, No. 312, p. 290.

In this large *cylix* the concave sides are relieved by a delicate frieze of Greek flower and scroll ornament of architectural character, and a seated figure of Minerva in long

drapery, helmeted, holding a lance, and leaning on a shield in all but entire relief, fills half the capacity of the bowl, partly gilt. Such a bowl filled with wine, white or red, over the gilded sculpture, would glow with a light not seen even in a topaz or carbuncle set over foil, an effect well understood by goldsmiths and toppers who, whether Greek or Roman, loved to dazzle every sense of their guests.

Another round drinking bowl contains a bust of the infant Hercules, much worn.

The *καρχήσιον*, *carchesium*, is of the form perhaps best translated goblet, rounded below, bell-mouthed, and contracted towards the middle, with or without handles. No. 321 is a beautiful example, the middle surrounded with a crown of bay leaves of gold. Such vases, with gold wreaths or *χρυσένδεα*, *auro circumvineta*, answer to those specially noted by Pliny,⁷⁰ as an invention of the Greeks, and as representing the festive garlands with which the guests and the cups were decked at a classic dinner. The *πρόχους*, *prochous*, was a jug or ewer, of which there is no example amongst the Hildesheim vessels.

Patera is a name given to flat open saucers or bowls, of which there is a remarkable example, No. 323, round, engraved in the middle, with twelve egg-shaped hollows or smaller bowls round the sides, perhaps to hold eggs or balls of force meat.

The *κάνθαρος*, *cantharus*, a drinking cup with high loop handles, was sacred to Bacchus. No. 317 is an example. Out of such a vessel a libation would be poured before beginning to drink. In this *cantharus* and in No. 319, on the neck, and on the lower body a goatskin,⁷¹ pairs of the

⁷⁰ Nat. H., xxxiii. 14.

⁷¹ The he goat was sacrificed to the Greek Dionysus, but the image specially carried in waggons, crowned

and dedicated yearly to the Roman Bacchus or Liber, was different, though connected with it in popular estimation.

thyrsus, scenic masks, and other ornaments, are raised in bold relief.

The σκύφος, *scyphus*, was sacred to Hercules. The ρύτον, *rhyton*, was a vessel with a pointed bottom, in which was a hole through which wine trickled into another vessel or into the mouth when held over it. These vessels are often made like the head of a hart, a hind, or other animal, sometimes with a hole through the nose; but which could not be set down when full, and resembled the drinking cups made of silver in the head of a fox, and passed round to sporting guests in this country a generation since, cups which must be emptied by each at a draught. The Spaniards still pour wine from small wine skins into the mouth through a narrow neck or hole, but tie up the neck or spout again after a reasonable supply. Other names of cups were κώθων, *cothon*, a cup of narrow neck with an elevation on the bottom of it; ἀρύβαλλος, *aryballus*, purse formed, narrowing upwards; κότυλη, *cotyle*, a small cup or pointed glass; φιάλη, *phiale*, a flat, shield-like goblet; ἀρύστικος, *arysticus*, a ladle. There are still other shades of difference in the shapes of vases, and the names are not easy to appropriate exactly. The true names of Greek vases have been the themes of learned treatises, into which it would be pedantic and wearisome to drag the reader. They are sufficiently described in Müller's handbook.⁷²

The *lanx* is a flat, shallow dish, square or oblong. Nos. 334, 335, are *lances* elegantly ornamented, the sides strengthened by straight stems of metal, and the ends having projecting rims shaped into ogee and other curves: one with

⁷² C. O. Müller, *Handbook of Antiquities*, &c., p. 291. More perfecting archæologists may consult Panofka, *Recherches sur les veritables*

noms, &c.; Uffius, *De Nominibus Vaseorum Græcorum*; Letronne, *Observations*, &c.; and other books referred to in Becker's *Gallus* on this subject.

fish, water fowls, and other objects worked on these portions in relief.



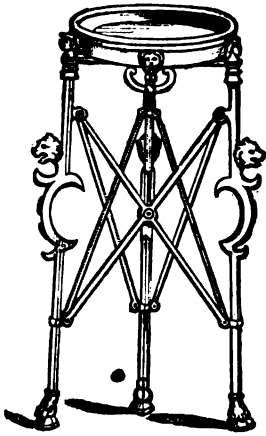
4.

LANX, No. 335, p. 296.

There are no spoons amongst this table plate. Three silver spoons are in the museum of Naples, two from Pompeii and the third from Herculaneum. The bowls of two of them come to a point, have a rib something like the 'rat tail' spoons, and the handles finish one with a goat's foot, the other with a ball. The third spoon is more like the old salt spoons of the beginning of the last century; the last was called *κοχλιάριον*, *cochleare*, the pointed end of the handle being intended to draw snails (or periwinkles) from their shells.

The Hildesheim treasure illustrates the splendour with which the kitchen and the sitting rooms of the Roman house, even of the campaign tent, were furnished. The silver stewpans, Nos. 325, 326, are in size like those we now use, the handles elegantly worked into leafwork ending in the necks and heads of geese or other aquatic fowls, where they clip round the edges of the pans.

To these stewpans, dishes, plates, and cups for the actual preparation of food must be added the table and lamp supports, necessities of the dining room, of which fragments are included in the Hildesheim series. A *trapezophoron*, or table support, was usually made of marble, bronze, or, as here, of solid silver. In the former case it was the head, shoulders, and leg of a lion or leopard, such as can be seen among the casts of antique



4. TRIPOD.

fragments in the museum. These heavy supports were placed under slabs of marble, but the lighter tables and sideboards were movable and made of precious woods,⁷³ set on light metal supports. These supports were frames of three legs, or of four, or six, connected by light diagonal bars or braces. The braces were fixed, or could slide up and down, or could be folded together for transport. No. 337 is a post or bar with a terminal head forming one of these legs; a hook at the

back indicates its connexion with others. On this small movable stand, the *mensa*, table or tray, containing each course of a meal, was placed, and the entire table changed with each course of the meal, as in this woodcut of the reproduction of a bronze in the South Kensington Museum.

No. 339 is the tripod stand or foot of a candelabrum. Many examples of tall stems variously decorated, mostly of bronze, are to be seen in modern collections, and numbers are in the British museum. Lamps were placed on the tops of some of the larger stands. The smaller and more movable metal candelabra had hooks or branches, to which lamps could be hung. ✓

Rich vessels of certain shapes were kept for sacred uses by the Romans, and belonged to the services of the temples. Except the *simpuvium*, a wooden bucket used for drawing the water of purification, these vessels were of gold or silver. They may be seen sculptured on the bas-reliefs of the frieze of the temple formerly called that of Jupiter tonans in Rome, and on some fragments of a frieze from a temple of Neptune in Rome, not a vestige more of which now stands. The

⁷³ I have given some account of this kind of furniture in "Ancient and modern woodwork and furniture, &c." —Preface.

fragments are now in the museum of the Capitol. Casts of both friezes are to be seen in the South Kensington museum.

The vases required were an ewer and dish, an *acerra* or incense holder, a small chest or box, and the *lanx* already described.⁷⁴ The vessels sculptured on the frieze of the temple of Neptune are:—a graceful, oval-bodied ewer, with a long neck, lip, and foot, the parent of the renaissance ewer; a *patera* richly arabesqued; two incense chests with the lids open; a *flabellum* or fly-flap to keep the victim from moving, bellowing, or showing fear; (matters of ill omen) the curved *lituus*, augur's staff, besides the cap of the *flamen*, and the knives of *victimarii*. On the Trajan column, the emperor is shown repeatedly using these vessels while offering sacrifice in his character of *Pontifex Maximus*.⁷⁵

Wine was poured from the ewer into a *patera* or dish, from which the *sacerdos* poured it on the flames of the altar. *Far*, meal, or the fruits of the earth were held in a *lanx*, and the sacerdos sprinkled it on the head of the victim. Grains of incense were taken by the hand and thrown on the fire, not burnt on charcoal in a censer that could be swung. Müller speaks also of broad sacrificial dishes with numerous small cups attached, *κοτυλίσκοι*, *cotylisci*.

Silver was used in Rome to decorate all kinds of furniture. Couches and seats had mounts, borders, friezes, medallions of chased and embossed silver. The isle of Delos set the fashion in silver furniture, though couches and seats were enriched with silver after oriental or Carthaginian patterns also. Bronze furniture, such as chairs and beds, was damascened with silver and gold; other pieces were of hammered metal so thick (probably over a core or framework of wood) as to be

⁷⁴ Turibula et pateræ, quæ tertia vasa Deum? Lanx. From Anfon. Faccioni, *sub. v.*

⁷⁵ The description of the Trajan column, p. 57.

called solid silver. Pliny quotes the number of 150 silver couches well known in Rome at one time, after the civil wars of Scylla, and declares that many possessors were prescribed from the mere desire to get possession of such valuables. The death of Attalus the third, king of Pergamus, marked an epoch in Roman luxury; he made the Roman people his heirs, and tapestries and other rich objects came then into the market, and were largely bought up at extravagant prices. The case was the same with the booty captured at Corinth, and brought to Rome by L. Mummius Achaicus. Roman chariots and harness of the rich were plated over with silver; and of Poppœa, wife of Nero, it is said that her mule's hoofs were shod with gold. The use of the precious metals gradually invaded the more private rooms of the Roman house, and served for vessels of the vilest class. At first, indeed, luxury of this kind was considered vulgar or shameful, fit only for foreigners. According to the orator Messala, Antony, during his triumvirate, debased himself by compliance with such dissolute or effeminate ostentation.⁷⁶

But under the emperors gold and silver poured into Rome, and were worked wherever the wealthy owner could make use of them. Freedmen who had farmed the imperial revenues or made fortunes in trade rivalled the haughty patricians in splendour and outstripped them in display. A silver centre dish of 500 pounds weight with eight smaller, weighing 107 pounds each, were made in a foundry built expressly by one Drusillanus, a freedman of Servius.⁷⁷

Solid gold and silver statues, and other sculpture properly so called, were made in Rome, but not often. A gold statue of the goddess Anaitis, carried off during the Parthian war, gave rise to the humorous answer given over the dinner table to Augustus on the part of a veteran warrior. Augustus

⁷⁶ Plin. H. N., xxxiii. 14.

⁷⁷ Ib.

asked if it was true that the person who had committed such sacrilege had been struck dead. "Not at all," was the answer, "you are now dining off one of her legs." Silver statues of Mithridates, taken by Pompey, belong, like the last named, to foreign and oriental art. Statues of themselves in silver, sometimes of gold, were carried in triumph by the emperors. Lucullus had a silver statue made.

Curious instances are on record of the display of the precious metals, occasionally made by the Roman emperors. Take for instance:—

Cæsar, when ædile, plated the whole proscenium (or architectural framework of the stage front) of a theatre at the funeral games given in honour of his father. Caius Caligula had a piece of stage machinery erected in the amphitheatre to astonish the Roman public. This was apparently a contrivance which opened, closed, and adapted itself to various transformations, showing, we may conclude, something of a fairy temple or shrine of many scenes, plated with silver, not less than 124,000 pounds in weight.⁷⁸ The emperor Nero covered the theatre of Pompey with gold (gilding?) for a single day, called the "golden day," when he displayed it to Tiridates, king of Armenia.

After all that has been related of the show made by gold and silver among ancient nations, the question will arise, how much gold did they really possess, and what proportion did it bear to the stores of these metals now actually to be found in the modern world? A far greater proportion, both of gold and silver, is now coined and in circulation than was the case before or during the supremacy of the Roman power. How would the quantities coined and hoarded compare with those of our own times? The problem has been tried by more than one modern

⁷⁸ See Senec., Ep. 88, referred to by Pliny, H. N., xxxiii. 16, which is not Hardouin in a note on the passage in very explicit.

writer, but the grounds for any decision that can be relied on are, of course, very far from sufficient.⁷⁹

The yearly revenue of king Solomon is stated in the Scriptures to have been 666 talents of gold alone (not reckoning silver, which would have been as much more). The gold talent of the Hebrews is valued at 1,290,000 grains troy:⁸⁰ making somewhere over seven millions sterling (of gold alone).

Other writers value this weight of gold at about 7,780,000*l.*, and again 3,646,350*l.*

The money revenue of the Persians in the time of Darius was, according to Herodotus 14,560 Euboic silver talents, over three millions sterling.

Pliny mentions the quantities of gold and silver collected in the Roman Treasury at certain periods⁸¹ as upwards of seventy millions sterling.

How long the revenues of the Eastern monarchs lasted at the high amount given by historians, whether for a year or two during the height of their power, or during a considerable proportion of any one reign, we do not know. It is probable that there were great rises and falls in the abundance or want of gold, and that the tide set first in one direction then in another, precious shields, images, vases, beds, and so forth, changing hands often, as the treasures do of collectors in our day. Even under the orderly government and unquestioned sovereignty of Rome it was a fluctuating quantity.

M. Otfeschkoff gives the following figures as representing the quantities of the precious metals in ancient times and during the Middle Ages, but we must consider them as greatly exaggerated.

The whole quantity of gold in use up to the beginning of our era:—

Gold	-	-	7,491,333,332	} francs.
Silver -	-	-	13,148,666,668	

⁷⁹ Roswag.

⁸⁰ Smith, Dict.

⁸¹ Lib. xxxii. 17.

In round numbers about 300,000,000*l.* sterling in gold, and about 546,000,000*l.* sterling in silver.

From the beginning of our era to the date of the discovery of South America about 938,000,000*l.* sterling.⁸²

The gold of the ancients was less alloyed, softer than ours, and more of it was used in woven fabrics, ornaments, and jewellery. It therefore wasted faster than modern coined gold; hence much of it has disappeared.

On the other hand turning to modern figures, Dr. Linderman, director of the United States' mint, estimates the stock of gold and silver now in use in the world at about 2,000,000,000*l.* sterling, and the present rate of production about one and a half per cent. on the existing stock.⁸³ M. Victor Bonnet "in an able article in the '*Journal des Economistes*' (December 1875), assumes the annual supply to be 20,000,000*l.*, allows 2,480,000*l.* for wear and tear of existing stocks, and "4,000,000*l.* for consumption in the arts, &c."⁸⁴

A writer in Blackwood's magazine on money (October 1875), states that one sixth of the western store of precious metals is hidden away (probably in coin), that two sixths are in effective circulation, and that the immense proportion of one half is held in plate and ornaments.

How often has the gold of ancient times, continually wearing and wasting, been remelted with fresh metal? The gold that has been exchanged by the patriarchs, worshipped on idols, embossed on statues, vases, and armour, covered the sanctuary of Jerusalem, figured in triumphs, ministered to the foulest debaucheries, rung to the litanies of pilgrims on shrines and reliquaries; what has become of it? Is not some of it still passed from hand to hand stamped with the likeness of

⁸² "Les chiffres de M. Otfeschkoff, dit M. Villaumé ne sont basés sur aucun document sérieux." C. Roswag, *les métaux précieux*, p. 122.

⁸³ "Times," Nov. 4, 1874.

⁸⁴ "Economist," Dec. 18, 1875

queens, kings, and emperors of the present day? It has been mixed with the ores of a hundred mines, divided, circulated, added to on countless occasions all over the world; portions of it have figured in strange and terrible scenes to satisfy the old proverbial "sacra fames;" the reward of infamy, or the price of blood: and, again, in turn it has served good ends during the changes and vicissitudes of the history of men.

DECAY OF CLASSIC ART.

After the close of the third century the decay of the old tradition of classic art was general, in gold and silver smith's work as in the arts of casting and making sculpture on a larger scale. During the reign of Trajan the personal splendour and the household magnificence of the Roman patricians continued as in the first century. Perhaps the skill of metal workers in cups, vases, furniture, harness, and things that made up the tangible wealth of the great families, did not decline.

During the reign of the Antonines, "Romans and provincials
"celebrate the increasing splendour of the cities, the beautiful
"face of the country cultivated and adorned like an immense
"garden, and the long festival of peace which was enjoyed by
"so many nations, forgetful of their ancient animosities, and
"delivered from the apprehension of future danger."⁸⁵

The end of the second century saw the first decline of this state of dignified security, which was restored to some extent under Alexander Severus, and lasted till his death in 235. From this period begins that universal decay which brought the arts, carried by the Greeks and by the Romans under their lead to such universal excellence, to an end. At what precise period we should place the break up of the great treasuries of Greek art described or alluded to by Pausanias cannot be

⁸⁵ Gibbon from several authors, ch. 11.

decided. The disorders and disunion of the empire under the successors of the Antonines, and again after the death of Alexander Severus, probably led to such insecurity of the provinces out of immediate reach of Rome that all that was of intrinsic value in the precious metals went to the crucible.

Little can be said as to the quantity of wrought gold and silver in the possession of the patrician families in the time of Constantine, or of what sort of art was devoted to adorn it. When the emperor entered Rome in triumph a golden chariot was provided for him. He made a golden coffin for himself. Of the skill of Roman artists in his day we judge by the robberies of bas-reliefs from the forum of Trajan which were required to decorate his triumphal arch. It is not probable that the goldsmiths were much more skilful than the sculptors of the day.

It has sometimes been said that the legal recognition of the Christian religion was the great reason of the decline of the arts which had hitherto been devoted to the shrines, temples, and altars of heathenism. It was a matter of popular rejoicing, no doubt, to make a show of the vanity and falsehood of the ancient oracles, shrines, and the "dusty inside of chryselephantine (gold and ivory) statues."⁸⁶ But in Rome all remaining monuments were placed by the emperor under the charge of a special officer. Moreover, it was far from the intention of Constantine to discourage the art then to be found in Rome. He was about to give as great an impulse as his imperial rule could enable him to art of every kind. To him must be credited such a revival of art as set in under the protection, and mainly for the special service, of the new religion. Of the new or revived art under Christianity we will treat presently; here it must be noted that Constantine built the great basilicas of S. John Lateran and the old S. Peters in Rome, and besides

⁸⁶ Euseb. Vit. Const., iii. 54, in Muller, Handbook, p. 182.

encouraging religious art determined to build and adorn a new capital. It cannot therefore be said that Christianity killed the arts of antiquity. On the contrary, the most cursory examination of the catacombs shows that such modest ornamentation as could be placed with propriety over the altars of those sacred grottoes was carefully carried out before the conversion of the emperor. The paintings still remaining there are rude, but it was such art as was procurable.

The old art perished from other causes. When national character dwindles, those qualities of mind and spirit which spring up amongst a cultivated society abounding in life and vigour die too. There must be strength, brightness, life, in any race if it is to give birth to that refined play which produces art. It is only from a vast field of exuberant life that this kind of growth can be expected. When such a field is no longer fruitful, and the soil exhausted, the highest produce of all cannot possibly be looked for. This is as true of modern as it has proved of ancient times. The art of classic Greece and Rome dwindled and died out from natural causes.

The art of the silversmiths of the late Roman empire can be illustrated by a number of existing vessels, caskets, and ornaments of silver of the highest interest, fully described in the appendix. They were probably hidden in Rome in the fifth or sixth century, and are now in the British museum.

The most considerable in size and value is a chest, made to contain cosmetics, and forming part of the toilet service of a Roman bride of the fourth century. It is 22 inches by 17 and 11 in height. It is shaped like a sarcophagus of that age, hammered up with portraits of the bride and bridegroom, and figures representing friends offering presents, the portraits supported by genii, Venus carried on hippocamps and marine monsters; a mixture of pagan and Christian subjects and of symbols of friendship and love. The design and execution are stiff and coarse, but the spirit of the composition recalls the

old classic tradition, still to be recognised though fast dying out. Another casket is round, domed over with flat panels and circular recesses round the sides. We seem to see in it the type of the reliquaries representing small churches or shrines with domed roofs, of which the South Kensington museum collection has one beautiful example figured in the frontispiece. The inscription on the principal object, giving the names of the married couple, contains a Christian blessing, *VIVATIS IN CHRIS[TO]*: otherwise the details, assumed as emblematic, are drawn from the old mythology.

A number of dishes, round *scutellæ*, on low stands or rims; oblong *lances*, of old Roman form; spoons with pointed handles of the old shape; are all signed with a monogram in niello. A set of horse trappings, *phalera*, such as were hung on the breastplates of horses in state equipments, consists of double shields and lion heads. There are, besides, four seated figures of the four great capital cities of the empire, Rome, Constantinople, Alexandria and Antioch. These have square sockets attached to them, and have been used to ornament the elastic shafts of a litter.

The bridal casket, vessels and pots to hold unguents, belong to the fourth century, subsequent to the time of Constantine, not earlier than 385-90. The square dishes and horse ornaments are assigned by Mr. A. Franks to the middle of the sixth century. Visconti⁸⁷ has given full accounts and plates representing this treasure, and was in Rome when they were discovered in the vaults of a house which had probably fallen in, and where they might have been hidden. He assigns to the later vessels and dishes a date agreeing with that of the casket and other bridal ornaments and toilet vessels, but the resemblance of the monograms, tall Roman letters (on the plates as above), to

⁸⁷ *Lettera, &c. intorno ad un antica suppellettile, &c.* 1825; and *Opere varie*, Milan, 1827.

the letters on the coins of the Ostro-Gothic kings, suggests the end of the fifth or beginning of the sixth century as the probable time of deposit. Possibly the treasure may have been hidden on the taking of Rome by Totila, A.D. 546, or on its second capture by the same barbarian invader A.D. 549.

This treasure was discovered in 1793; it formerly belonged to Baron Skhellersheim, and was acquired by the father of the late duc de Blacas, who was French ambassador during many years in Rome, and a collector of great knowledge and experience. From this collection it was purchased for the British museum in the year 1866.⁸⁸

Here ends the history of old classical gold and silver smiths' art. What succeeded owed its splendour to the new feat of empire, and is known as Byzantine art.

VI.—THE BYZANTINES.

The next great period to be considered in the history of gold and silver work begins in the fourth century and continues to the eleventh. What remained of Roman power, majesty, and splendour was planted under new ideas and traditions at Constantinople. The art of this long series of years is called Byzantine. Its influence must be traced in various countries according as existing examples enable us to follow in chronological order.

It is not to be supposed that Byzantine art was practised only at Constantinople, nor entirely kept in the hands of Greek artists, for (on the contrary) much was done by the Roman pontiffs to enrich the basilicas or churches in the ancient capital. The seat and home of the old art, however, had been transferred to Constantinople. Constantine himself, though he did much to renew the splendour of Rome, carried off the best artists bodily to his

⁸⁸ Guide to the Blacas collection, British museum, by C. T. Newton.

new capital, where the riches and display of the imperial court and of the patrician families equalled, if they did not exceed, those of the old empire. The condition of Italy, and of the whole western empire, till the end of the tenth century was such that the arts and especially those employed on precious substances could with difficulty be cultivated. Wars, sieges, plunder, massacres, swept over the most beautiful countries and cities of Europe, desolating Italy and the rich and populous outlying provinces east, west, and south. The ancient seats of learning, refinement and wealth, such as Antioch, Alexandria, and Carthage, fared no better than Rome and the neighbourhood. Statues, vessels, and precious ornaments were swept away by hordes of barbarous conquerors, occasionally treasured up and recaptured, (as in the case of the golden candlestick and the vessels brought by Belisarius to Constantinople)⁸⁹ oftener melted into ingots and recast in barbarous forms or turned into rude personal ornaments.

There were times of ebb and flow in this course of destruction, but the periods of rest were not long enough to allow the disturbances of society to settle down, or codes of law and settled forms of social life to be re-established, far less for any school of art to grow to maturity. Most of the goldsmiths' work dating from the early centuries of the modern era is from the eastern empire. Constantinople and its many treasures stood unviolated till the age of the crusades.

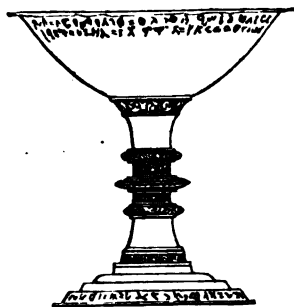
But the art of the eastern empire was barbarous compared with that of classic Rome. Here and there designs on ivories, enamels, and goldsmith's work are graceful, and not wanting in dignity. The human figure, if conventional, is not always ill proportioned, and vegetable and animal life are often vigorous and racy, though conventional in treatment; but compared to

⁸⁹ Gibbon, *Decline and Fall*, ch. xli.

the art of Rome that of Byzantium is scarcely the ghost of it, a mere shadow, dull, feeble, and distorted. Still Constantinople was the heiress of what was left of Roman arts and resources, and this inheritance, though lowered, was a sort of representation of older and better forms. It handed down these conventional and stiffened traditions through a vast period of time till western Europe was once more possessed by powerful states, in which the arts revived, and this of the goldsmith came into new life and produced works of incomparable beauty. Nor, indeed, are Byzantine traditions wholly lost in Greece, Constantinople, and Russia to this day.

The outlines, composition, and details borrowed from antique architecture were much used in the larger Byzantine gold work and rolling acanthus scrollwork in beaten and chased work on smaller things. The shapes and outlines are stiffer, heavier, less graceful, and more complicated. Human figures no longer represented gods and goddesses, the images of natural strength and beauty, the pride or the passions of mankind. As the old religion had inspired the earlier art, so did the solemnity of the Christian religion set its mark on the new. Its austerities, its strife with the world, its contempt of pleasure, its future hopes, found expression in the heads and bodies of prophets, apostles, and martyrs. Instead of the smoothness of face and roundness of limb of the Greek artists, those of Byzantium represented the wasted shapes of hermits, the sorrows of the mother of the Redeemer, and the mystery of the Cross. Thus their art, besides its technical shortcoming, was severe. These solemn subjects, however, were set off with the utmost magnificence, hammered gold, filigree, precious stones, and enamel. The splendour of material used in Byzantine art deserves special notice. It took the place of good designs and refined details, for which artists could no longer be found. But this part of the subject will be more conveniently discussed further on.

THE AGE OF JUSTINIAN.—The emperors who had embraced Christianity devoted their gold and jewels to enrich the basilicas and churches, their sanctuaries and altars, and to furnish them with richly covered books, chalices, censers, and other vessels for the services of religion and the solemn administration of the sacraments. The quantity of gold and silver devoted to these purposes was considerable. The details of the offerings made to the basilica of St. Peter's in Rome by pope Symmachus (498–514) are preserved in the pages of Anastasius Bibliothecarius in the "*Liber pontificalis*." Not only was the high altar plated with silver, but all the ornaments and utensils for the public service thereon were of gold, and enriched with precious stones. Perhaps the Abyssinian chalice of massive gold, described in the appendix, more nearly represents the shape of these early vessels than any others still in use.



6.

ABYSSINIAN CHALICE, p. 373.

The amount of these offerings by pope Symmachus, extracted by d'Agincourt, from the "*Liber pontificalis*"⁹⁰ amounted to one hundred and thirty pounds of gold and

⁹⁰ Hist. de l'Art, i. p. 99.

seven hundred of silver. But the splendour of the churches of Constantinople far exceeded this estimate under the reign of Justinian in the sixth century. No emperor of Rome up to that period had the command of treasure in the precious metals in such abundance. The conquests of Belisarius brought to Constantinople an immense treasure, that had been taken from the western empire, and lain preserved in Carthage and other strongholds of Africa. "The wealth of nations was displayed, the trophies of martial or effeminate luxury; rich armour, golden thrones, and the chariots of state which had been used by the Vandal queen; the mass of furniture of the royal banquet, the precious stones, statues and vases, the more substantial treasures of gold, and the holy vessels of the Jewish temple,"⁹¹ (the ark and the seven-branched candlestick). Justinian removed and appropriated the column of Theodosius, which was of silver, and weighed seven thousand four hundred pounds.

The church dedicated to the St. Sophia, the Divine Wisdom, a basilica in the style of those built by Constantine, was destroyed by the populace of Constantinople in consequence of the persecution of St. John Chrysostom. It was rebuilt by Justinian as we now see it. The crowning feature of the structure is the vast and shallow dome; and the altar was built in the choir or recess that lies east of it, and is covered by a half-dome. The sanctuary was parted off by an arcade standing on a dado in the manner of the present chancel screen of St. Mark's in Venice. The lower part was made of gilt bronze, the pillars and architrave were plated with massive silver, with statues and tablets, engraved and filled in with images of saints in niello (*ἀργυρέχναστον*). The altar was a slab of marble plated over with gold set with precious stones and plates of enamel. It was supported on columns covered with massive

⁹¹ Gibbon, Decl. and Fall, ch. xli.

plates of gold, and the space between the bases was also plated with gold. Over the altar stretched a vast ciborium or canopy resting on four silver-gilt columns, vaulted or plated over with sheets of silver, decorated with figures in niello, and surmounted by a large mund or orb issuing from a nest of leafwork (like the graceful fruit finials seen on so many reliquaries of Germany and France), and over this stood a cross of massive gold set with precious stones, the most valuable that could be procured.⁹⁸

The ambo, an enclosed pulpit or platform raised on columns, was large enough to suffice for such ceremonies as the imperial coronations. It was placed outside the enclosure and was covered by a canopy lined with plates of gold and set with precious stones. The enormous space contained within the dome, the sanctuary, aisles, and other parts of the church was lighted by lamps hung from the roof by ornamental chains on circles of silver and silver-gilt; crosses with the arms extending both ways, such as that now hanging in the nave of St. Mark's in Venice; networks of gilt metal, which were picked out at night by lamps, besides colossal candelabra of silver supporting pyramids of candles, some holding a central column of wax, like the great paschal candles of the middle ages. The sanctuary contained forty thousand pounds weight of silver. The vessels used at the altar, and all moveable ornaments applied to it, were of the purest gold set with the most valuable gems that were then probably to be found in the whole heritage of Greek and Roman antiquity. In Constantinople alone Justinian dedicated twenty-five churches, most of them decorated with marble and gold; all, probably (besides those at Ephesus, Jerusalem, and other provincial capitals) gifted with

⁹⁸ Procopius de Edif., l. i. Paul have written descriptions. These Silentarius, the poet Agathius, and authors are followed by Gibbon, ch. Evagrius the historian, eye witnesses, xli.

crosses, chalices, and altar vessels of gold ; even his body, after death, was buried in a coffin of massive gold.

A check was given to ecclesiastical art by the decrees of Leo the iconoclast in the eighth century (726-840). His hatred of images led to the destruction of many existing works of sculpture and vessels and utensils decorated with figures in enamel. Many artists were driven by these measures from Constantinople, and took refuge in Italy, Germany, and Gaul. It is probable that the schools of mosaic workers and of goldsmith's work, gradually forming during intervals of peace under the protection of the popes, the Venetians, and the Gauls, received a new impulse from the emigration of artists and teachers that then took place.

Images were restored by Basil the Macedonian (867, 886) in the ninth century, and not only the images but ornaments of all kinds were again made for the churches of Constantinople, " with incredible luxury ; gold, silver, precious stones, and pearls were scattered about with a profusion which surpasses imagination." ⁸³

Leo the philosopher and Constantine porphyrogenitus, his son, did their best to encourage the art of the goldsmiths during the tenth century, a time of terrible depression throughout western Europe. This skill continued through the eleventh and twelfth centuries.

The splendour of secular life corresponded to some extent with this prodigious application of gold to sacred uses.

The emperor Arcadius, in the fifth century (399-408), sat on a throne of massive gold ; his chariot was of gold ; the two white mules that drew it had plates of beaten gold upon their harness. " According to the description or rather invective of St. Chrysostom, an auction of Byzantine luxury must have been very productive. Every wealthy house possessed a

⁸³ Labarte.

“ semi-circular table of massive silver, such as two men could
“ scarcely lift, a vase of solid gold of the weight of forty
“ pounds, cups, dishes of the same metal.” ⁹⁴

Theophilus (829) rebuilt the great palace of the emperors. It was surrounded by five churches. The throne of the emperor was of gold set with gems, and was set on a terrace in a square, round which were distributed the public offices of the state. The long series of reception rooms was adapted to the seasons of the year, decorated with marble, porphyry, and mosaics, and with a profusion of gold, silver, and precious stones. The model of the palace was of oriental and Arab origin; it had been taken by one of his ambassadors from a palace lately built on the banks of the Tigris for the caliph of Bagdad.

The Greeks down to the ninth century were the possessors of such principles of mechanical science as had been known to or at least transmitted by Archimedes, or by the Rhodians and others specially skilled in mechanism. In the ninth century this science was applied by the emperors in the construction of costly toys, made to move and act by clock-work. The throne of Theophilus was overshadowed by a tree of gold, in the branches of which were birds of many kinds, and at the foot two lions, all of gold. When ambassadors or potentates were entertained at great receptions the lions moved and roared, and the birds piped their proper notes.⁹⁵

These curious contrivances, however, point to the keenness of observation, and the spirit and vigour with which the artists of the early middle age represented animal life. The scroll compositions into which they arranged the bases of candlesticks, the borders, crestings, and reliefs of their reliquaries, and other metal work, abounded in representations of birds, dragons, and monsters, conventionally treated, so as to give due effect

⁹⁴ Gibbon, *Decline and Fall*, ch. xxxiv.

⁹⁵ *Ib.*

to the sinuous scrolls and knots in which this rich interlaced ornament was combined. This was a special feature in their goldsmith's and other metal work, and this feature took deep root in the early art of western and northern Europe. It prevailed till the twelfth century or later, and the same spirit survives in the rich design of the great candlestick of Milan, of which part of the base is here seen.



7.

SEVEN-BRANCHED CANDLESTICK, MILAN. (Base.) p. 139.

These treasures of gold and silver, precious stones, and enamels, so great in weight and quantity, so curiously contrived and wrought, and of such enormous intrinsic value, remained substantially intact till 1204. In that year the French and Venetians stormed and sacked the imperial capital. A second siege ended in the pillage of the city, and the churches were stripped, while the plate and treasure of the imperial palaces and private houses were confiscated to the captors. "Of the treasures which trade or luxury had accumulated, the silks, velvets, furs, the gems, spices, and rich moveables, were the most precious, as they could not be procured for money in the ruder countries of Europe. After the whole had been equally divided between the French and the Venetians, fifty thousand marks were deducted to satisfy the debts of the former and the demands of the latter. The residue of the French amounted to four hundred thousand marks of silver, about eight hundred thousand pounds sterling, nor can I better appreciate the value of that sum in the public and private transactions of the age than by defining it at seven times the annual revenue of the kingdom of England."⁹⁶ The English ambassadors at the council of Lyons put the revenue of the crown below the sum of 60,000 marks a year.

It is not probable that any of the gold and silver of St. Sophia, which was either fastened down or not light enough to be carried off and hidden, could have survived this fatal day.

VII.—PRECIOUS STONES: NIELLO, AND ENAMEL.

PRECIOUS STONES.—Speaking generally, it may be stated that precious stones made no important feature of the ornamentation of goldsmith's work, whether Greek or Etruscan. Small stones, pearls, and crystals were used sometimes along with pieces

⁹⁶ Gibbon, Decl. and Fall, ch. lx.

of glaſs to give ſpots of colour where required, but they were not probably to be had of ſuch ſize, luſtre, and water as to be of any great intrinsic value; and precious ſtones have been in all ages the produce of Aſia, of India, and the far, unknown, myſterious eaſt. The ſplendour, luſtre, and value of precious ſtones have always had a high place in the imagery of oriental poems and fables. It was from the eaſt that the fleets of king Solomon and Hiram brought “precious ſtones.”⁹⁷ Precious ſtones were amongſt the offerings of the queen of Sheba. They were articles of the commerce of Tyre,⁹⁸ and figure in the deſcription of the viſion of Ezekiel.⁹⁹ “From India,” ſays Layard, “through Media, Hyrcania, and central Aſia, “various precious ſtones were probably ſupplied to Babylon “and Nineveh.”¹

Among the antique gold ornaments in the Britiſh muſeum from the Blacas collection there is a necklace ſet with beautiful Syrian carbuncles, the ſtones forming a rich interlaced knot; and ſmall ſtones are found ſet on crowns, earrings, and ſmall Greek jewellery, but coloured glaſs is as often uſed. If diamonds, emeralds, rubies, or pearls of great ſize, beauty, or perfection had been procurable by the Greeks they would have been uſed on the dreſſes, crowns, ſhields, and thrones of the great ſtatues of Greece, and we ſhould have heard of them in the deſcription of the ſhrines and treaſuries ſeen by Pausanias.

It was when art was on the decline that precious ſtones found their way to Rome. Stones of inferior value, but of great beauty as to colour, the amethyſt, ſardonyx, onyx, carnelian, and other materials, were uſed by the late Greco-Roman artiſts for intaglioes, cameoes, and ſculptured gems. Such gems, as well as cryſtals and precious ſtones, were to be had in great numbers by the Byzantine goldſmiths, and were ſet on the ſur-

⁹⁷ III Kings.

⁹⁸ Ezech. xxvii.

⁹⁹ Ezech, i.

¹ Bab. and Nineveh, 537.

faces of reliquaries, crosses, and the covers of ecclesiastical books. Stones not figured or engraved were not cut into regular facets as modern stones are, but ground down with as much symmetry as the natural shapes of hard crystals would allow and polished; commonly called by lapidaries "tallow cut," or in French, "en cabochon." Stones or pearls, however precious, do not make up for the beaten and chased work of antiquity, but they are set with advantage on the great surfaces of smooth or filigree gold which the Byzantine artists used so much.

NIELLO.—Besides precious stones the Byzantines used niello, a black composition made of silver, lead, sulphur, and copper. This material is powdered, and laid in lines or cavities prepared for it on a surface of silver; it is then passed through the furnace, where it is melted and incorporated with the solid metal. Niello has the effect of the black lines of an engraving, but the figures made with it are not liable to perish. It is spoken of as "*encaustum nigrum vel subnigrum ex argento et auro confectum*," and is mentioned in a letter to pope Leo III. as early as the beginning of the ninth century.³ Theophilus, who wrote at the beginning of the twelfth century, gives exact directions for making it.³

ENAMEL.—A more beautiful kind of decoration is that of enamel, a glassy substance of many brilliant colours, melted and united to gold, silver, bronze, copper, and other metals in the furnace. It has been used on gold and silver smiths' work from the fourth to the seventeenth century; indeed, though with less skill and knowledge, it is in use in the present day. Enamel is nothing else than silicate (glass in fact) coloured by certain metallic oxides, and is used on the surfaces of pottery and porcelain, as well as metal. It is broken up into powder, made into paste, and laid on gold, silver, or bronze, which is then passed through a furnace. From this stage of prepara-

² Ducange.

36105.

³ *Schedula iii., xxviii.*

tion it has been given the name of *smaltum*.⁴ In Italian, *smalto*; in French, *émail* (paste or plaster). The glass is melted and adheres to the heated surface of the metal on which it is laid, so that the two are permanently united.

Another way of using enamelled decoration is to make vitreous pastes coloured by the means described, cut, polish, and set them on the surface of gold, silver, and other metals: a method of very ancient use. This last mode of decoration is not, however, commonly called enamel. It is necessary in tracing the history of enamel, and in examining ancient jewellery, to keep this distinction clear.

So much has been done with enamel of different kinds, such beautiful examples are to be seen in many collections, and there has been so much written and said about it, that it deserves an entire treatise. The subject cannot be passed over here, because the goldsmiths of Constantinople and those of western Europe throughout the middle ages were more or less dependent on enamel for their most beautiful works.

True enamel then being a kind of glass, is coloured by the following substances; white, by oxide of tin, which mineral is also added to make enamel of any colour opaque; blue by oxide of cobalt; red by gold; violet by manganese; green by copper. Other shades and colours have been used by the enamellers of France and the Rhine, and every guild, school, or family of artists has had special methods of its own, both for colouring and using the material.

The metal to be enamelled is placed under a bowl or cover pierced with holes and covered over with charcoal in a small furnace. Sometimes, no doubt, enamellers fused their material with the blow-pipe. It is essential that the glassy paste should

⁴ From *malta*, a word of late origin signifying *mortar*. The name seems to have been first met with in the life of Leo. IV. by Anastasius (*Liber pontifi-*

calis) 847-55, that pope having decorated the altar of S. Peter in Rome with enamels after the sack by the Saracens in 847.

be a certain time only under the fire, because the colours may change if kept too long, and must be withdrawn when just of the hue desired. Some colours fuse more easily than others, in other words, will not stand, and do not require so much heat. These are kept for the last. Those that stand the most heat are first fused, and they are put back as often as another colour remains to be added to the work. It need not be said that the regulation of the exact time of exposure to heat, as well as the making and mixing of materials, and the methods of applying them, are only learnt by long experience and many failures. Artists have kept much of this knowledge as a personal or family secret, as is still the case with certain fine kinds of enamel in India. The materials are simple and the outlines of the methods are easily told, but to use them so as to reach some measure of perfection in the working costs the devotion of a lifetime—perhaps of generations.

It has been said already, in treating of antique Greek work, that the artists of Greece were not ignorant of enamel, as may be seen by some earrings in the jewel room of the British museum. But the Greeks used it very sparingly. They do not seem to have cared, according to Signor Castellani, to cover gold surfaces with what they considered a common-place material.⁵ Pieces of jewellery are occasionally found from which, judging from a glossy smoothness left on the metal, enamel has probably dropped off. Did the Greeks ever use vitreous pastes as solder? Signor Castellani says no. It has been made in the east and in the west, the south and north, of Europe; in the far east also of India and China; and the first discovery of the process is lost in what, for want of a better term, we are apt to call the mists of antiquity.⁵

⁵ De la Borde, *Notices des émaux*, &c. Texier, *Dict. d'orfèvrerie*, &c. See also *Journal of the Archæol. Castellani Mémoire sur la joaillerie*, *assoc.*, 1847, p. 281. Labarte, *Arts*, &c.

It is held by more than one writer that the Hebrew word *hashmal* translated *electrum*, and in the English amber, in the vision of Ezekiel, an expression or figure used to describe the splendour of golden or white light, means enamel, and that the art was known to the Hebrews. How long the art of enamelling has been known in China and India is worth careful inquiry; there are, perhaps, data for so interesting a search. Speaking broadly, it is of late invention as regards Europe. A passage of a letter written by Philostratus to Julia, wife of Septimius Severus, at the beginning of the third century, says, "They say that barbarians in the ocean (islanders or coast tribes) pour colouring matter on bronze, that passes through the fire, and that by this means the colours are fixed and petrified, and that they preserve the figures they have designed (or painted) by this means."⁶

The early date of a number of examples of Gallo-Roman and Gallo-British enamels, such as two shields now in the British museum, one of them from the Meyrick collection, presented by Mr. Franks, and other smaller examples which have been found in Gaul and in this country, and exhibited in the South Kensington museum and elsewhere,⁷ favours the belief that the Gauls and Britons were among the earliest artists in this material, at any rate in the west: that from them enamels were obtained in Rome; and the art was developed and enlarged by the Byzantine goldsmiths, when Christianity became the religion of the State. Whatever the country from which we first derived enamel, or the date of its first use, it became of the greatest

⁶ "ταῦτα φασὶ τὰ χρώματα τοὺς ἐν Ὠκεανῷ Βαρβάρους ἐγχεῖν τῷ χαλκῷ διαπύρως τὰ δὲ συνίστασθαι καὶ λιθοῦσθαι καὶ σώζειν ἃ ἐφράγη.—Philostr. Icon. L. i. c. 28.

⁷ Exhibition of Enamels, 1874,

with which may be mentioned a vase found in a Roman sepulchre in Esex, described in the *Archæologia*, vol. 26, and many ornaments in the Gibbs collection of the South Kensington museum.

importance in Byzantine goldsmiths' work, and has been used continually down to our own times.

There are different kinds of enamel: 1, inlaid or encrusted; 2, transparent, showing designs on the metal under it; or, 3, painted as a complete picture, which can be carried out with the fineness and delicacy of miniature painting.

The two first are what most concern the history of the goldsmiths' art, but goldsmiths' work of a later date is sometimes decorated with the third kind, and occasionally with two of these varieties on the same piece. When enamel is encrusted the different parts of the figure or picture are drawn out by thin gold filigree bands or enclosures, which are soldered down on the surface of the metal to which the enamel is to be applied; and the enamelling matter or glass is laid into the various divisions so contrived as already described. The burning is repeated with fresh material if the enamel is not equally thick in all parts, or if any of it does not completely fill the place prepared, and when cool the surface is rubbed down and polished. The metal generally enamelled by the Greeks is gold, which has to be very pure so that the thin bands may not melt. This is called by the French "*cloisonné*," from the small filigree bands or enclosures. Encrusted enamel is not always enclosed by filigree work. The metal to which it is applied often is of thickness sufficient to dig or hollow out cavities in it to hold the enamel. In that case, when, for instance, bronze or copper is used, the hollow spaces are divided by thin walls left in, not soldered to, the metal, and the vitreous material is treated in the way described. The narrow divisions, and sometimes important portions, are chased with figures, and gilt. This method is called by the French "*champlevé*," because the ground of metal work is cut or dug away. In coarser and cheaper pieces, vessels were often cast with these hollows ready provided.

The fine enamels of the Byzantines are of the first of these varieties. The encrusted enamels made in Cologne or in other

cities on the Rhine, those of the early Limoges manufacture, and the enamels of the Britons and Anglo-Saxons were of the second kind. The fine Irish works (the cup, *e.g.*, described in the appendix, found at Ardagh in Co. Limerick) have also enamel enclosed in gold filigree of the first kind. The enamel of this encrusted work is of considerable body, and more or less opaque.

The next kind of enamel to be noticed is transparent and laid over delicate engravings, generally on silver. The subjects are painted over with the colours required, which are then melted, care being taken not to let the colours run into each other. The chasing and modelling of the silver is seen through the transparent medium, and this kind of work is of great delicacy and beauty. The French call it of "*basse taille*," that is, enamelling over low reliefs. This enamel had its origin in Italy about the thirteenth century, and some of the most beautiful pieces of Italian goldsmiths' work have parts or points coloured by this method. It was carried to perfection by Cellini and his pupils and contemporaries.

The third kind, a mere painting on an enamelled copper surface, was the method used by the Limoges artists of the sixteenth century. These enamels do not come under notice in treating of the art of the goldsmith.

Beautiful transparent enamels are made at Pertabghur in India. They look like slices of emerald or sapphire laid in beds of gold, and having tiny figures of beaten gold let into their surfaces. These enamels are made in that one place and by only two or three families, who keep their processes as secrets. Their only muffles are metal cups, and their furnace a hole in the earth in which they blow the fire up with the lungs.

The enamel of the Byzantines was very often made in jewels or small pieces, and applied as precious stones are, by collets or by loops and flaps which simply joined the piece

of enamel to the object to be decorated. In this way enamels were sent as presents and fastened to crowns, even to dresses and gloves, as in those of Charlemagne in the crown treasury at Vienna.⁸ They were often used on objects for which they had not been made. Many fine pieces, however, were complete in themselves. Unhappily, owing to the value of the pure gold of which so many of the finest examples of sacred vessels and royal ornaments, arms, or plate were made, very few Byzantine enamels can now be pointed out.

A cross, belonging to Mr. A. J. B. Beresford Hope, formerly in the Debruges collection, now on loan in the South Kensington museum, is described in the appendix. It is of pure gold, with the figure of our Lord on the Cross, between busts of the blessed Virgin and St. John, and has enamels on the back. The middle of the Saviour's body is broken through so that the gold and the section of the enamel can be carefully examined. It is of the tenth or eleventh century.

There is a fine example of goldsmiths' work, a crucifix, the cross of gold, mounted on cedar wood, with the evangelistic symbols in round medallions on the four arms of the cross, numbered 7943 in the South Kensington collection, and described in its place. The letters of the title over the head are Latin and not Greek, but the fineness of the filigree and the extreme lustre and delicate working of the enamels seem beyond the reach of any but Greek workmen during the tenth century. The back is of pure gold, delicately beaten up.

To these examples of Byzantine goldsmiths' work may be added a beautiful piece of beaten work, described under No. 392. It is the cover of a small pyxis, perhaps a chrismatory, very delicately beaten, in a sort of architectural dome or lantern, and with half figures of animals



8.

COVER OF A VASE
No. 392, p. 21.

⁸ Dr. Bock's *Kleinodien*.

looking out of holes or windows, only imperfectly illustrated in the accompanying woodcut. It is of beaten gold only, and has no enamel upon it.

A few examples of known pieces of Constantinopolitan goldsmiths' work are preserved in the national library, Paris. Some of these have been presents, made expressly for and sent by the emperors to foreign kings and princes. The following are enumerated by J. Labarte:—⁹

1. The sword and various ornaments of dress found in the tomb of Childeric at Tournay in 1635. These are covered with filigree enamel.

2. An oblong dish of gold with a border of lozenges and trefoil ornaments on the angles. This piece was found near Gourdon, in the Haute Saône, not long since, along with gold coins of the emperor Anastasius I. (491–518), and Justin (518–527) which, however, do not prove the date of the dish, though it must have been buried *later* than the last here given.

3. A MS. cover (MS. Suppl. Latin, No. 1,118 in the library catalogue), ornamented with enamels and precious stones, considered by Champollion Figeac to be not later than the eleventh century.¹⁰

4. The cover of a book of the Gospels, the border of gold with double bands of pearls and tallow-cut stones. It is not, however, earlier than the twelfth century.

Photographs of Nos. 3 and 4 will be found amongst the collections of the South Kensington museum library. A case for a missal or service book is preserved in the collection of the Louvre. It is in beaten work, having the Crucifixion under an arch and surrounded by a wide border containing cloisonné enamels. The evangelistic symbols are represented on the four corners. Another example of Byzantine goldsmiths' work, also in the Louvre, is a plate of beaten gold, perhaps a book

⁹ Handbook. ch. iv.

¹⁰ Revue archéologique, 2^me Ann., 89.

cover. An electrotpe cast of this piece is in the South Kensington museum, which is fully described under No. 55.-3 further on.

An enamelled cover of a gospel book is kept in the library at Munich (M.S. No. 37). The frame of this cover is of gold with enamels imbedded in filigree of beautiful execution. It is the work of a Greek artist, made, probably, in western Europe for the emperor Henry II. It is of the early eleventh century.

The crown of Hungary, kept in the castle of Buda, is a Byzantine work of the eleventh century, given by Michael Duras (1071-78), to Geyza I. (1047-77), but has additions of more modern date. The older part consists of a cylindrical band of pure gold.

A few examples of crosses of Byzantine work are preserved in Germany. One at Essen set with precious stones, and considered to be of the fourth century: a cross of gold set with precious stones, of the tenth century, in the treasury of St. Mauritz at Münster in Westphalia: another in the treasury of the Dom, of the same city, but probably not earlier than the eleventh or twelfth century: a cross of the ninth century in the treasury of the Dom of Hildesheim in Hanover, of silver, made to contain relics, said to have been brought from the holy land by Lewis the pious, described amongst the casts.

VIII.—THE TREASURE OF PETROSSA.

An interesting example of the art of the goldsmiths of the Gothic races who came under the influence of the Byzantines has lately come to light. It consists of a number of vessels, some apparently brought from Constantinople, or one of the provincial capitals of the empire.

These vessels are of pure gold and of great value: some of them covered with beaten and chased work, others consisting

of a network of broad bands made to hold table-cut stones, crystals, and pastes. Some are set transparently, others over foil on a plate of gold. One deep patera of massive gold with figures in it is in the debased classic style so long maintained in Constantinople and the border provinces of the empire.

The "treasure of Petroffa," as the whole collection is called, was found by peasants in 1837 on the banks of the river Argish, a tributary of the Danube, flowing south-east from the Carpathian mountains. These vessels were hidden by the finders, and afterwards mutilated, in order to avoid the rights of the government and the owner of the soil over treasure trove. Out of twenty-two separate pieces only twelve now remain. They were exhibited in the Paris exhibition of 1867, in the section of the "*Histoire du travail*," and were afterwards lent to the South Kensington museum. They are now kept in the museum of antiquities at Bucharest. A selection only out of the twelve remaining pieces has been cast in electrotypes for the museum. Detailed descriptions of them will be found under the head of casts in the sequel.

Along with the beaten and inlaid vessels there was found a massive torque or Celtic collar of gold, made in a square rod or bar twisted and hooked at the two ends, an ornament common in Gaul and amongst the Celtic tribes in these islands long before the times of the Roman conquest. The vessels, of beaten gold, consist of, 1. A massive round dish of great intrinsic value, cut into four pieces by the finders. All the pieces, fortunately, have been saved, 2. An ewer or wine vessel of elongated oval form, with a broad flat lip, a flat foot, and a handle. The body is beaten up in spiral lines. These two pieces are of classical outline, and the ornament is simple and well arranged. They are probably of the early fourth century. 3. A dish with a row of mythological figures already noticed. These three objects were probably made at Constantinople. 4. Two two-handled vases are made of slices of Syrian garnet and other precious

stones set in massive reticulations of gold disposed in geometrical tracery. In one of these the handles, which are flat pierced plates projecting on a level with the lip of the vase, are supported by two leopards of massive gold, the spots represented by carbuncles. Several brooches of large size are composed of stones, also set in pure gold, and lined with plates of the same metal. These are made in the form of the heads of birds; one represents the head and breast of a pheasant. A collar or gorget, part of a suit of ceremonial armour, is made of a plate of pure gold, and has had a mass of precious stones set in reticulated gold bands, completely covering the surface.

The exact nationality of these treasures has been much disputed. The fine chains from which crystals and jewels are hung, and which are a characteristic feature in the brooches or breast ornaments, are twisted in the way common both to the old Greeks and to the Indian goldsmiths; little, therefore, can be deduced from this, but the hanging of jewels round crowns or head ornaments was part of the decoration of the crown of the empress Theodora, in the mosaic picture of St. Vitale, in Ravenna, a fac-simile of which is now in the South Kensington museum. The same ornament appears on the Gothic crowns of Guarrazar, now in the museum of the hotel de Cluny in Paris. It is probable that the Goths derived these ornaments from Constantinople. Mr. Soden Smith's conclusion is that they are the work of Byzantine artists, made for military officers or colonists who had to retire suddenly before some inroad of the Huns; either in the capital of the East or in that of an outlying settlement of Hungary, Transylvania, or other of the Danubian provinces.¹¹

The great dish, which is of massive gold, is valued at 1,000*l*. Most of such valuables have long since gone into the crucible,

¹¹ For a summary of the arguments, see the preface to Mr. Soden Smith's *Treasure of Petrossa*. Ch. de Linas.

Report of the commission, &c. Paris, 1867.

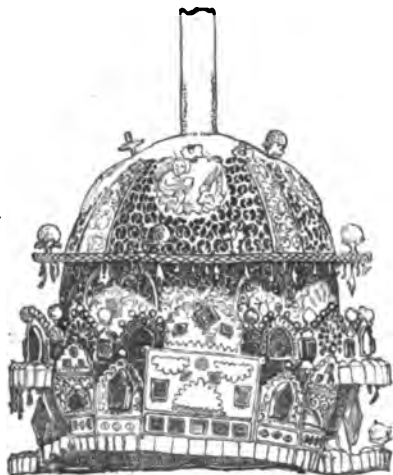
and passed through a metempsychosis of many mints and coinages.

IX.—GOLD AND SILVER WORK IN WESTERN EUROPE OF
BYZANTINE CHARACTER.

The breaking up of the Roman empire and the convulsions through which Europe reached new life, firm governments, and well-ordered society, would have buried the very memory of the arts but for one protector, the Christian Church. Powerful tribes, Goths, Vandals, and Huns, passed like great waves of barbarism, destroying or carrying away the wealth and cultivation of the old world; but the new religion, nearly co-extensive with the old empire, was everywhere at hand to comfort, to encourage, and to repair. It kept alive the ancient learning, and what is to our purpose here, it never ceased to encourage the arts, those especially that administered to the service of the sanctuary. Rome, the ruined capital, besieged, sacked, and burnt, was never absolutely destroyed. It held within the broken circle of its walls the only power that could make itself felt in distant cities and capitals, or in what remained of them. The learning and cultivation which enjoyed the protection of the Roman pontiffs were encouraged and cared for in Milan, in Venice, in Gaul; in short, wherever Christian churches were strong enough in the numbers and circumstances of the community to maintain their clergy and their ritual in some decent independence.

As time went on the Roman pontiffs, the bishops of other dioceses, exarchs, kings, and chiefs that maintained themselves for longer or shorter seasons of power, borrowed models and teachers from Constantinople. Sometimes imperial gifts, such as altar fronts, crosses, reliquaries, or royal crowns, found their way to churches and courts from the Byzantine capital. They were objects on which a great value was set, and were received

as motives for study and imitation : some of them are still kept as venerable monuments in church treasuries, and among state regalia.



9.

CROWN FROM ABYSSINIA.

This curious tiara, made for ecclesiastical use, brought from Abyssinia and not, probably, so old as the middle ages, represents the old oriental traditions preserved in distant provinces. It is described p. 281. (*Compare crown, p. 372.*)

It is now time to point out the schools of the goldsmith's art which maintained themselves more or less directly after the teaching and example of Byzantium. Gaul, Spain, and Britain, including western Europe as far as the Rhine, were colonies and provinces of the Roman empire in the third century. Roman legions were quartered in those countries, troops were enrolled from them for the service of the empire. Cities and villas were built in them protected by walls, such as London, Silchester, and York. The military colonists brought with them the arts of the imperial city ; painting, sculpture, and architecture ; the arts of making and working bronze, the last probably already long established in both Gaul and

Britain. Provincial life was an imitation, more or less exact, of Roman manners. Provincial art could bear a comparison with that of the contemporary sculptors and painters in Rome.

The precious metals were rare in Gaul and in Britain, much more abundant in Spain, and found in moderate quantities in the sands of the Rhine and other large northern rivers. It is probable, therefore, that while metallurgy was carried to a higher perfection than sculpture, it was employed on the founding and chasing of shields, arms, and personal ornaments, rather than statues of life size or on a smaller but still considerable scale, and that the colonies worked in bronze rather than in silver or gold. Still, though the Celtic and Gallo-Roman remains of enamelling are mostly executed on bronze, these races were well acquainted with the art of gilding, and the precious metals were used on personal ornaments, horse trappings, and the mountings of arms. But these arts died out after the breaking up of the empire, and the loss of the security given while the power of the empire lasted, and even the memory of that power, till they were swept away before the fury of hostile invasions. Few traces survived. Some sacred vessels and reliquaries, saved here and there in churches and sanctuaries, where Christianity held its own, may have disposed the Franks and Saxons to receive again and to cultivate diligently the art of metallurgy as soon as more peaceful times were reached. But the art of working with grace and skill in the precious metals was a revived art. Very little could have remained of the schools of metal workers that grew up under the Roman dominion.

We have no Italian goldsmiths work of the fifth or sixth centuries. The oldest examples now remaining are the treasures of the cathedral of Monza: a box enclosing selections from the Gospels; the cover of a copy of the Gospels; and the celebrated iron crown of Monza. In the crown there is little

of the goldsmith's art. It is a flat circle of gold, between two and three inches wide, joined, and covered with precious stones in rows of three, one above the other, in plain settings. In the spaces between these rows are set single stones, with six foiled flowers of gold. It is called the iron crown because of a thin circle of iron inside it, believed to be one of the nails of the Cross, and it is the traditional crown of the kings of Lombardy. It was given to the treasury of the cathedral by Theodolinda, queen of the Lombards, in 616.¹⁴ Another crown, that of Agilulph, of the end of the sixth or beginning of the seventh century, was included amongst these treasures. This crown resembled that of Justinian in the mosaic of San Vitale at Ravenna.¹⁵ It was taken to Paris by the French, and stolen from the national library in 1804. A bas-relief from the cathedral of Monza represents an imperial coronation, and these crowns are seen in the back-ground of the composition. (A cast of the bas-relief is now in the South Kensington museum.)

France, during this time, the sixth and seventh centuries, was less desolated by wars than Italy, many provinces lying out of the track of conquest. There the remains of the goldsmiths' art survived. The ancient Roman traditions gathered fresh life from such examples of Byzantine workmanship as were obtained from time to time by princes and bishops.¹⁶ Abbo, the goldsmith and mint master of Clothaire the second, was the master of a pupil far better known, who rose from the position of a goldsmith to the rank of a bishop, St. Eloi or ELEGIUS, 588-659. He made crowns, chalices, and other ornaments for the church of St. Denis and others. He is the supposed author of the *fautueil* of Dagobert the first, a chair

¹⁴ Figured, Du Sommerard album, Xth Ser. pl. xiv.

¹⁵ See a full-sized copy of this mosaic in the South Kensington museum.

¹⁶ Work done by Gallo-Roman workmen of a fine kind, and according to the ancient traditions was rare. Labarte Art. industr. ii.

of bronze gilt now in the national library in Paris, and of many celebrated golden reliquaries now no longer in existence.¹⁷ Most of the works of this kind which were of great intrinsic value were either melted down by Louis XV. during his German wars, or by the revolutionary commissioners at the close of the last century.

Whether the enamels for the manufacture of which Limoges became the special seat some centuries later were made in that city as early as the seventh century or not, it was at Limoges that the best goldsmiths were established. In the abbey of Solignac, founded by St. Eloi, near Limoges, the art of working metals for all utensils required for religious use, or the decoration of churches was carefully encouraged under his patronage.

From this period indeed the monasteries of Europe became schools of learning and of all arts and handicraft, from agriculture to architecture, sculpture, and painting; and especially of the art of the goldsmith, and the spread of Christianity surrounded these homes of charity and peace with a reverence that became a general, if not an absolute, protection in war. In such institutions there was time for experiments in the arts and in manufacture, and for the results to be perfected and transmitted to successive ages of patient and unselfish pupils. Traditions and "rules of thumb," of such great value in the preparation and adjustment of materials and in processes of manufacture, were not lost for want of a continuity of pupils and successors.

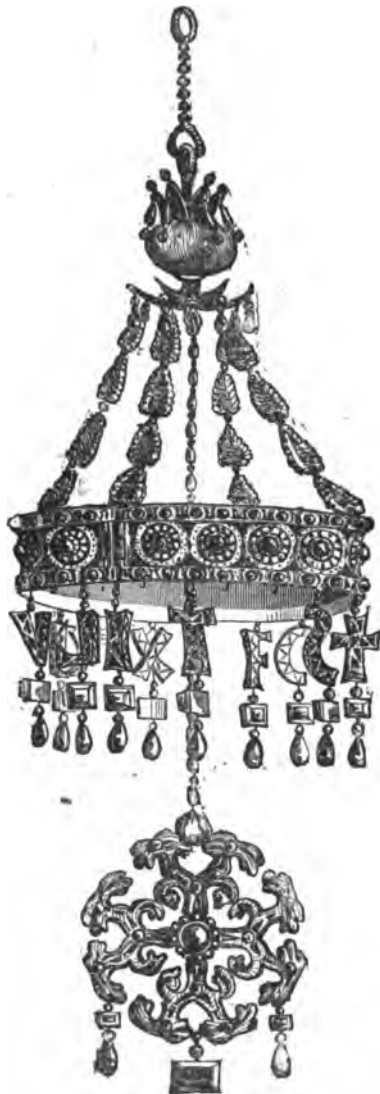
TREASURE OF GUARRAZAR.

A remarkable example of the state of goldsmiths' work in Spain in the seventh century came to light a few years since.

¹⁷ Muratori *Rer. Ital. Script.* t. xii. Labarte gives an enumeration of some of these objects.

Towards the close of 1858 some peasants travelling near Toledo, at a place called La Fuente de Guarrazar, came upon a quantity of treasure of gold and precious stones, buried at a slight depth below the surface of the ground. They were attracted by the rich colour of the gold, but had a very insufficient notion of the full value of what they had found. A speculator, better instructed, found out the secret, bought up the jewels, which had been taken to pieces and divided amongst the finders; and having put them together completely, carried the whole treasure to Paris, where it was bought and placed in the hotel de Cluny. This treasure consists of eleven crowns of the purest gold, some set with precious stones, some hammered in relief; three crosses of the same style; an emerald rudely engraved with an Annunciation, and various fragments of hammered gold with chains fastened to them, by which they have been hung over an altar, but in what church is uncertain. The crowns are of different sizes. The largest is a jointed circle or belt of gold made of two thicknesses, the inner plate quite smooth, the outer doubled over on the top and bottom edges to hold two rims or borders of transparent glass pastes set in thin bands of gold like Greek enamels. The outer plate between these edges is thickly set with thirty large sapphires and thirty large pearls. The stones are "tallow cut," *i.e.*, polished without facets. There are rings or hooks on the edge, by which M. Du Sommerard, the curator of the museum, supposes a lining of silk or rich stuff has been fastened so that the crown could be worn. The most remarkable part of the ornamentation is a row of letters hung by fine gold chains to the lower edge, the letters spelling together the legend, RECCESVIN-THUS REX OFFERRET. From the letters hang small drop jewels pierced and attached by links of fine gold. The crown is hung by four chains, each link forming a sort of triangular lobed leaf inside a rim or border, all pierced. The chains unite in a jewel of rock crystal cut into the form of a rude capital to a column, and below this is a sort of flower composed of gold C-shaped

leaves gathered into a graceful nest or blossom, and with jewels hanging from the points. Below the crown again hangs a cross set with large sapphires and pearls, and with pendants hung from the arms and from the foot of the cross. Another crown bears in letters the name of king Swinthila, 621-631.¹⁸



10.

VOTIVE CROWN OF KING SUINTILA.

¹⁸ Juan Riaño, objects of Spanish production in the South Kensington museum.

One other crown, of the same kind but smaller and set with stones, may have been worn by a queen, a fourth is made in the same form. Three others are of open work made up by bars of gold intersecting each other in squares; with jewels at the points of union, and jewels hung below them; a kind of work called *interrafle*, open or pierced, or basket work. From all these are hung six crosses, less rich than the first described, and made of flat surfaces of gold with small gems set on them.

Three other crowns are smaller and are without hanging ornaments, but they are wrought with more skill; one is a colonnade or row of small arches; and the others have ornaments of hammered gold. The name of Reccesvinthus, 649-672, serves to fix a probable date to these crowns. They are most of them votive offerings, but one, perhaps two, have been actually used as ensigns of kingly dignity.

As in Monza with the iron crown, so here in Spain crowns were hung over the altar. It had been a common form of offerings from the reign of Constantine in many countries of Europe, and the crown used for actual coronations was probably kept in such a consecrated spot, or it may have been hung up in memory of that solemn ceremony. In Toledo, when the city fell into the hands of the Mahomedans, "twenty-five diadems" were found in the cathedral "beautifully ornamented" with jewels, one for each of the kings who had ruled over the country, since it was a custom amongst them for every monarch to deposit there before his death a crown of gold bearing an inscription indicative of his name, personal description, duration of life and reign, the children he had."¹⁹ The most remarkable ornaments are the letters. The open network of three of the crowns, as well as the jewels hung from the lower edges by fine chains, are like those of the jewels

¹⁹ Pascal de Gayangos, history of the Mahomed dyn. in Spain, vol. i. Append. D; 48., quoted in Lasfeyric Trefor de Guarrazar, p. 21.

found at Petroffa, some of which have these chains and pierced appendages, the intervening spaces filled in with pastes, sapphires, and garnets. The character of the work is Gothic. They are made after methods and traditions inherited, probably, from ancient Roman artists rather than from Byzantines, as enamel is not used, though the appearance of that material is imitated in the slices of stone, jewels, and pastes set in the letters. Though these crowns are probably the work of Spanish artists, it must be remembered that late Roman or Byzantine art was for many centuries after the seventh still the model for imitation over most parts of Europe.²⁰

X. CHARLEMAGNE.

No one person did so much for the restoration or for putting courage and life into the art of the goldsmith as the emperor Charlemagne.²¹ He held under his sway the whole of continental Europe west of the Rhine and the Danube. He established the independence of the Roman pontiff, and within his vast dominions both gave and encouraged others to give abundantly to the founding or rebuilding of churches and furnishing them with costly vessels of all kinds. He was crowned on the feast of the Nativity, in the year 800. With regard to the making of vessels and utensils in gold, silver, and bronze, he had no difficulty in finding workmen: some in the monasteries, and many secular artists had taken refuge in western Europe in consequence of the decrees of the iconoclasts in the east. These had brought works of art and carried with them their skill, their method of working, and their knowledge of design.

²⁰ See a detailed account of this treasure with coloured figures—*Laf-teyrie Tresor*, &c. The most interesting account, says Riaño, is to be

found in the "*Arte Latino Bisantino en España*," &c. Madrid, 1861.

²¹ Du Sommerard.

Amongst the jewels and ornaments made for his own personal use the imperial crown must be specially noticed, for it is still preserved amongst the regalia in Vienna. This crown is made up of eight round-headed plates of gold, the largest nearly six inches high, jointed together.²² The larger are set with jewels in pierced openings, kept in place by gold claws, and the smaller with enamels, representing Solomon, David, the prophet Eſaias before king Hezekiah, and our Lord between seraphim. These enamels are enclosed in filigree bands in the



II.
CROWN OF CHARLEMAONE.

Greek manner, and the whole sunk into the metal plate. Portions of the crown are of later date: a cross on the front and an arch from back to front, on which are the letters, CHOUONRADVS DEI GRATIA ROMANORV IMPERATOR AVG, in pearls. The date of the coronation of Conrad III., 1138, brings this portion down to a later century. It was probably

²² Willemin Monuments, ined. pl. 19.

crossed by a second arch, traces of which can be seen on the back of the side plates. It is kept at Vienna with other of the regalia, such as the sword, sceptre, shoes, gloves, albe, and dalmatic. They were preserved at Nuremburg before the wars of the French revolution, and from thence sent to Frankfurt, or whatever other city might be chosen, for the coronation of an elected emperor.²³ Other ornaments of the regalia of Charlemagne, still preserved, have been noticed already.

It is probable that in the ninth century many utensils for the administration of religious offices, and many of the ornaments of churches were of bronze gilt oftener than of gold or of silver. Those metals were probably reserved for what were held to be the most sacred uses, the cups of chalices, patens, and reliquaries. Nevertheless, Charlemagne was the possessor of greater treasure than any monarch of the west in his own age. No one since the fall of Rome so nearly represented the sway of the emperors of the west. History records some few traces of his personal magnificence in the matter of goldsmiths' work, besides the crown, sword, and other regalia. Among his treasures were a table of gold and three of silver, of large size, and great weight. On one was traced or hammered the plan of the city of Constantinople, on another a view of Rome. The third was wrought with great delicacy; it was convex, perhaps in the shape of a round shield, and composed of three zones containing a description of the whole universe, figured in low relief or chasing. Such a piece of goldsmiths' work was probably of Constantinopolitan origin.²⁴

Charlemagne was buried, like the old Egyptian kings, with many of his treasures about him. His body was embalmed and seated on a throne of gold, clothed in his imperial robes; wearing a sword, of which the hilt and scabbard were of gold; with his sceptre and his shield of gold hung up before him; a gold chain, to which was fastened a relic of the true cross was

²³ Willemin, ii. p. 428.

see Du Sommerard arts, &c, ii.

²⁴ For an account of these treasures

443.

wound round his head. These treasures were carried away by his successors about the twelfth century, "probably the spoliation took place when in 1106 Frederick Barbarossa, who had obtained from the anti-pope Pascal the canonisation of Charlemagne, distributed his bones to be enclosed in reliquaries."²⁵

The early jewellery of the Saxons, from the middle of the fifth century, when they first settled on the "Littus Saxonium," proves that they were skilful goldsmiths. Their jewels show, says Mr. Roach Smith, "in artistic merit in style and design, a closer relationship to classical or Roman art than those from other parts of the kingdom."²⁶ With certain Teutonic features they retained traditions received from the colonists of Rome settled for many generations on our shores. Again, "in a grave at Sarre" (in Thanet) "was found a necklace composed of four gold coins (of the seventh century), and circular flat mosaic work set in gold"—*fibula*, a glass *bullæ*, another of crystal, perforated silver-gilt spoon set with garnets, and other precious objects.

Once more: "The girdles of the Franks and Saxons of distinction were usually ornamented most profusely. Not only were the buckles often of the richest workmanship, and conspicuous for size and decoration, but they are sometimes supplemented by enchased plates, or plates set with precious stones." Many pendants found in Saxon tombs of the sixth, even of the fifth, century "are of elegant design and workmanship,"²⁷ and must have decorated ladies of rank; made of gold and set with garnets and turquoises." Examples of

²⁵ Labarte Handbook.

²⁶ C. Roach Smith, catalogue Anglo-Saxon antiquities, &c. Introd. ix.

²⁷ B. Faußett. Inventorium Sepul-

chræ, pl. xvi. &c., and Roach Smith, where also the reader will find a full list of authors on the subject of these remains in England and France.

these ornaments may be studied in the South Kensington museum. In 1828, about a hundred gold coins were found at Crondale, in Hampshire, with two jewelled clasps of a purse. "They cannot be later than the seventh century, and " they were probably buried not very long subsequent to their " mintage, which there is good reason to assign to London."²⁸ Bronze was well known and worked in Britain, so was enamel, generally embedded in massive metal, and oftener in bronze than in gold. A fine vase was dug up in Essex in 1834 in a Roman sepulchre, a round situla or bucket, $4\frac{3}{4}$ in. diameter, $3\frac{3}{4}$ in. high, with a swing handle and bold scroll and leafwork, in green, red, and blue enamel, round the body. It was destroyed by fire at Lord Maynard's house.²⁹ The ring of king Ethelwulf, bearing his name, of gold, with dark blue-black enamel, and considered by M. De Laborde to be certainly of Saxon workmanship, dates from the eighth century.³⁰ It was found at Laverstock, in Hampshire, and is now in the British museum.³¹

During most of the eighth century Alcuin was living (735–804): his learning and accomplishments gave him a name and a power that reached half over Europe. He was the friend and adviser, perhaps the tutor, of Charlemagne, and went to Parma to confer with that monarch on questions connected with the advancement of skill in the art of the goldsmith, and all other arts employed in the services of religion. He was the founder of many monasteries, then quite as much seats of learning and nurseries of art in the northern provinces of England as in Paris, Tours, and elsewhere on the continent. While the germs of future universities, Oxford, Paris, Tours, and others, were laid in solid learning, the dedication of churches, the making

²⁸ B. Faußett, *Inventorium Sepulchrale*, p. viii.

²⁹ It is figured in *Archæologia*, vol. 26.

³⁰ *Notice des émaux du Louvre*, p. 86.

³¹ *Archæol. Journal*, ii. 163.

of ecclesiastical utensils, crosses, shrines, and reliquaries were amply cared for by Alcuin and contemporary prelates.

Passing on to the ninth century, we have evidence of the goldsmith's art under Alfred. He reigned 871-900. He visited Rome with Ethelwulf his father in his youth, and had the first elements of learning from the mother city under pope Leo IV. His father gave to St. Peter's crowns, dishes, and little images of the purest gold. He brought back some impressions of the rich vessels and ornaments he must have seen in Rome, and, after a troubled reign, became himself the founder of seats of learning, and a favourer of art: that of the goldsmith being the shape in which art could be most safely practised in his reign.

Of what shape the chalices, patens, censers, crosses, and other ecclesiastical utensils, might have been there remains no evidence. They were designed by the clergy, and probably after forms and types in use in Rome. The jewel preserved in the Ashmolean museum in Oxford is of more definite authority. This remarkable object was found at Athelney, in Somersetshire, whither Alfred retired 878. It is of gold, richly wrought, with filigree, chasing, and engraving. The face is formed by a piece of rock crystal, four-tenths of an inch thick, under which is a figure supposed to represent our Saviour, St. Neot, St. Cuthbert, or Alfred himself. The design is traced in lines of filigree attached to a plate of gold, and the spaces filled up with enamel of Greek character.³² The jewel has a broad rounded end, and finishes in a point on the opposite or upper end formed by the head of an animal. Round the edge runs a legend cut in bold characters: X AELFRED MEC HEHT GEVVR CAN (ordered me to be wrought). The intervening spaces are pierced to show the rock crystal within. So far of England at this early period.

³² Duncan, *Cat. Ashmolean Museum*, Mußgrave, *Phil. trans.* xx. 441. Hickes, *ib.* xxii.

A remarkable example of the Italian art of the ninth century still exists at Milan, the golden altar of St. Ambrose, in the church dedicated to him. It stands under a ciborium or canopy, supported by four pointed arches resting on four columns. The front, called the *palliotto*, was executed by an artist named Wolvinus, in 835, by the order of Angilbertus II., archbishop of Milan.

The front is entirely of gold. It is divided by a border of enamel into three divisions. The middle division contains a cross of four equal arms, making five divisions, formed by strips or borders of enamel, set at intervals with tallow-cut precious stones. The middle division contains our Saviour in Majesty, the four arms the Evangelists; and the square panels between these have the twelve Apostles in sets of three to each square. These images are hammered up in relief. The two divisions each side of the cross contain six compositions representing scenes from the life of our Lord, framed in by borders of like kind to those described. The two ends of the altar are of silver with gold enrichments, and covered by large crosses marked out in the same way as the divisions already detailed. The back is of silver, with enrichments of gold, and divided into three large panels like the front. In the side panels there are twelve compositions representing the election of St. Ambrose to the see of Milan, and other acts of his life. The middle contains four medallions, in one of which the saint is shown receiving the golden altar from the founder, and in the other giving his benediction to the artist with the legend: *WOLVINVS MAGISTER PHABER*.³³ Though kept covered with shutters of iron, this altar is easily seen by the modern tourist.

³³ Very carefully figured and coloured. Du Sommerard, X Ser. pl. xviii.

In France, during this century, Angelelme, Bishop of Auxerre (813–828), gave to the church of St. Stephen silver altar tables (coverings), three crowns, and ten silver candlesticks, as well as a very large cross and the face of our Saviour in gold. Abbo left by will the means to overlay the high altar with gold and precious stones; and Vala (879) offered to the cathedral gold and silver vessels, and many precious ornaments.³⁴ Hincmar, Bishop of Reims, enclosed the relics of St. Remi in a shrine of silver, decorated with twelve images of bishops, his predecessors.³⁵

The tenth century was a period of general depression throughout western Europe, an iron age in Italy, and it was scarcely less so for the rest of the Christian world, excepting only the eastern empire, in which the arts were continued in practice without interruption. An impression, widely spread, hung over the western church as the century closed in that the world would come to an end in the year 1000. The fields remained uncultivated, and industry of all kinds was kept to the provision of what was necessary for the mere sustenance of life. On the other hand, rapine and destruction were more violent and more absolutely desperate from this prevailing dread; famine and plague followed, and desolated whole provinces.

Nevertheless, the making of gold and silver vessels, and the necessary utensils for divine worship in churches and monasteries was not absolutely discontinued. Some of the larger monasteries protected by the fortified cities of France and Italy maintained their art traditions. For instance, Gaudry and Guy, bishops of Auxerre, made offerings of rich goldsmith's work to the cathedral of that see.³⁶ Du Sommerard gives the date of a golden altar more than nine feet long, with figures of our Lord and the four evangelists hammered up in relief,³⁷

³⁴ Abbé Le Bœuf *Mém.*, sur l'hist. d'Auxerre, x. 173.

³⁵ Labarte.

³⁶ Abbé Le Bœuf.

³⁷ IV^{me} sér. pl. xiii.

given to the cathedral of Sens by Sévin or Séguin, archbishop, at the very close of the century 999. Unfortunately, this piece was one of many other treasures sacrificed to the exigencies of the seven years war.

The republic of Venice gave the order, under Pietro Orfeolo the doge, for the great *pala d'oro*, the gold and enamelled altar of St. Marks, in 976. It was made at Constantinople, and was in fact the work rather of the eleventh than the tenth century.

Generally the age was barren in what concerns this present inquiry.

IRISH CELTIC WORK.

From this dearth of goldsmiths' work on the continent of Europe in the tenth century let us turn to the most distant of the European islands.

In all probability, gold was the metal with which the primitive inhabitants of Ireland were first acquainted. A greater number and variety of golden jewels have been discovered in this than in any other country in north-western Europe. Records of these discoveries can be traced through all the books relating to the archæology and history of Ireland during the last two hundred years. They are principally personal ornaments for the head, neck, breast, limbs, chest, waist, &c. The collections of these things, however, though well represented in Irish academies and in private collections, in that and other countries, are but a small portion of the antiquities found in Ireland even within the past century; the great bulk having been melted down by jewellers. The present goldsmiths and jewellers of Ireland bear testimony to the great quantities of antique articles of gold which have been consigned to the crucible. Some silversmiths estimate that they have purchased as much as 10,000*l.* worth for breaking up.³⁸

³⁸ Wilde cat., R. Irish academy, preface.

In the ninth and tenth centuries the goldsmiths of Ireland produced brooches and personal ornaments, chalices, covers for books of the gospels, reliquaries, croziers, and other objects of religious use, unsurpassed in the rest of Europe.



12.

BELL OF S. PATRICK, p. 310.

A number of examples in the Irish academy and in private collections remain to bear witness of this excellence. Some of these are made of bronze in many varieties of alloy, set with jewels, pastes, and enamel, and with circles or spaces filled in with a filigree of extraordinary richness. This kind of ornament is plaited, twisted, and interlaced, each thread or component member of these complicated ornaments worked out through a number of turns difficult to follow with the eye, beginning, however, and ending with some kind of animal head and tail, as in the case of St. Patrick's bell, a cast of which is in the museum.

The most beautiful and perfect example of earlier date than the eleventh and twelfth century is the cup found at Ardagh, near Limerick : fully described in the appendix. The material is silver alloyed with one third part of copper. It is a two-handled chalice, the surface of a low white colour and decorated

with bands of pierced, plaited, and filigree gold, as well as with enamels and pastes. It has, however, more kinds of ornament, and each kind is more varied than any example of the same early period to which reference can be made. The bowl is plain, except for an inscription containing the names of the Apostles, almost as they stand in the commemoration in the canon of the missale Romanum. These names are engraved with the hammer and chisel, and still show a slight turning up of the metal at the end of each chiselling. The engraving, however, is of the utmost delicacy (the cup has been reproduced by Mr. Johnson the silversmith in Dublin).³⁹ The ornaments applied on the surface are belts and handles, to which are attached plates composed of little compartments of the finest gold plaitwork. These are as fine on the under or inner surface of the foot as on the bowl or cup. Crystals and pastes as well as bosses of enamel are distributed at centres, points of junction, on the handles, and wherever they can be effectively set. Of the gold wire work Lord Dunraven in his paper on this cup ⁴⁰ enumerates forty varieties of design, some being the Greek fret with Celtic varieties; spiral trumpet-shaped lines, interlaced bands, knots, and arabesques, all in several varieties. Besides this delicate work in pierced metal and plaited wirework there are bosses, and on the handles flat compartments of enamel alternating with gold fretwork. The enamel, again, is of several varieties, mostly opaque, and bedded in depressions, but under the foot completely translucent, fired over wrought silver in the manner of the Italian work of the fourteenth century; in some instances two or three thicknesses of enamel are fired one upon, or within, the other. There are also small portions into which gold beads or plates have been inserted and united by firing. Amber has also been set

³⁹ It is to be regretted that this model has not been added to the museum collections.

⁴⁰ R. I. Academy, vol. xxiv., Feb. 22, 1869.

round portions of the enamel, traces of which remain. The workmanship is certainly unsurpassed by that of any example remaining to us of the Byzantine goldsmiths or enamellers of the same period.

"The ornamental designs on this cup," says Lord Dunraven, "belong to the Celtic school of art which, according to Dr. Petrie, reached its highest perfection as regards metal-lurgy in this country in the tenth and eleventh centuries."⁴¹ The great variety of the enamelling seems to point to familiarity with the methods of working the material that must have been long established in Ireland as in England. Possibly this kind of art was pushed westward by the pressure of invasions on the great monastic establishments, first to the western coasts and islands then across the sea. There was frequent intercourse between the monasteries of the west; but whatever might be owing to teaching spread by this means, Ireland must have had an immemorial Celtic tradition both of the goldsmith's art and of that of the enameller.

Before noticing the change of style that came in with the eleventh century, something must be said of one of the most beautiful monuments of mediæval goldsmiths' work remaining in Europe. The *pala d'oro*, to which allusion has been made, is an oblong of about ten feet four inches by six feet nine or ten inches. It is surrounded by borders set with jewels and medallions, and divided by little arches or square panels into eighty-three pictures inlaid on a ground of gold. All the dividing members, spandrils, and spare spaces, are covered with jewels, pearls, and small medallions of enamel, and among them are two antique cameos. All the enamel is encrusted on metal, the colours separated by fine lines of filigree gold. The enamels

⁴¹ R. I. Academy, vol. xxiv., Feb. 22, 1869.

were carefully examined by M. Labarte in 1839, when it was temporarily placed in the treasury, and it has since been repaired and set in a marble frame above the altar. He verified all the details of the execution.

The entire composition is divided into two unequal portions. The upper contains a quatrefoil medallion intersected by a square, and in which is a figure of the archangel Michael, partly in relief. Three round arches stretch out on each side, containing enamelled pictures of the crucifixion, harrowing of hell, entry into Jerusalem; and of the ascension, descent of the Holy Spirit, and burial of the blessed Virgin; round these arches are considerable spaces filled in by flowing scroll work, with busts and figures in enamel, and with jewels and precious stones. The lower part is divided into a square centre, in which are circular medallions and three rows of figures on each side, each containing six single figures. In the large medallion our Lord is seated in majesty with the four evangelists round Him. Below Him are three figures under arches: the blessed Virgin, the empress Irene, and the doge Ordelafo Faliero in whose time, 1106, the altar was completed and put to its present use. The eighteen figures on each side are angels, apostles, and prophets. Twenty-seven small square pictures, representing scenes in the Gospel history, form an outer range above and on the two sides of these wider subdivisions. But the arrangement of divisions and lines are not made to range either with the centre or with the three sets of figures to the right and left. These parts have been at various times repaired, and more or less rearranged in the process.

It is claimed as in great part a work of Italian goldsmiths, by Cicognara and other writers; but Andrea Dandolo was both the grand duke and the historian of the Republic⁴² 1342-54, and the ordering of the *pala d'oro* by the Doge

⁴² Chronicon Venet., lib. viii., ch. 15. Rer. Ital. Script.

Orfeolo at Constantinople is distinctly related by that writer, who had every means of verification under his hand, and in whose time this piece of goldsmiths' work underwent repairs.

Labarte, who carefully examined and measured the divisions of which the altar is found to be now made up, is of opinion that the lower portion, which was formerly hinged to the higher, has been increased to its present height by the insertion of the twelve apostles. It has been added to, and fresh jewels and precious objects devoted to the enrichment of it at various times, even as lately as in 1847 when it was finally repaired. For a very fully detailed and carefully coloured plate of the *pala d'oro* the reader should refer to the work of Du Sommerard.⁴³ It is, without exception, the richest and most precious monument of the goldsmith's and enameller's art of the earlier middle ages that has come down to us substantially entire. We have no other work in the precious metals so large or so thickly set with precious stones.⁴⁴

XI. THE ELEVENTH CENTURY.

All Europe woke up to fresh life when the eleventh century was fairly begun. The arts started with a new life. Artists no longer followed timidly such ideas as they had borrowed from the Byzantines. The west brought into the world a style of its own. Families of monks, generally Benedictines or offshoots of that order, animated by one spirit and educated in one and the same way, were planted in monasteries north, south, east, and west. They built, adorned their churches, hammered, chased, and enamelled gold, silver, and bronze, nearly in the same style. Altar fronts, pyxes,

⁴³ *Moyen Age*, X^{me} Sèr., pl. xxxiii.

⁴⁴ For a review of the argument against the modern writers, both from the testimony of earlier authors and from the evidence given by the nature

of the design and workmanship, see Labarte *Arts Industriels*, iii. No one has a better right to pronounce on the character of the work, as he had unusual opportunities of examination.

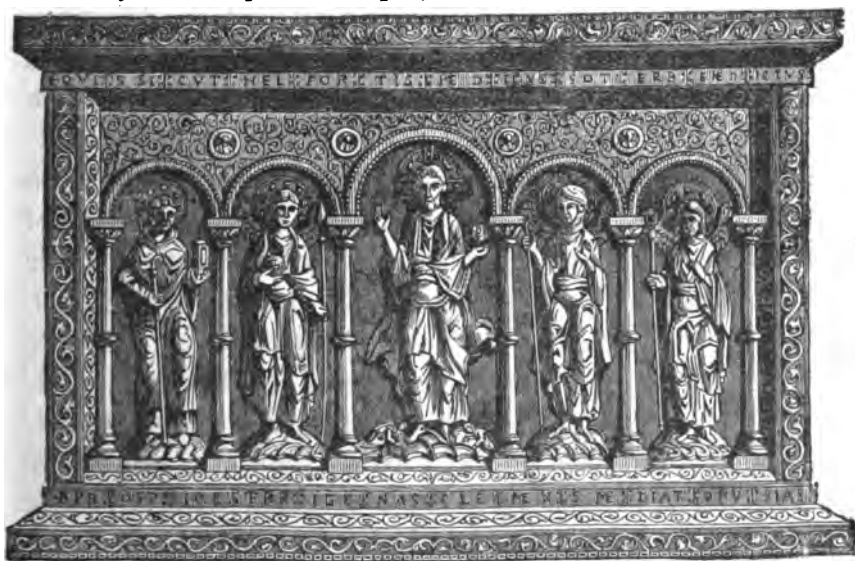
lamps, patens, chalices, crosses, candlesticks, and reliquaries during two centuries, though in great varieties, were all designed after common and general types and ideas. Travelling, the visitation of monasteries, the change of inmates from one to another, the resort of such vast numbers to Rome, the common interest in the crusades, made painters, sculptors, and metal workers, of one mind, though often working far apart, for most of them were monks or persons employed for the service of the cloister. The abbeys of Ely and St. Alban's in England; of Auxerre, Tours, St. Denis, and others in France; of St. Gall, Richenau, and Fulda in Germany; of Monte Cassino and Subiaco in Italy, as well as a hundred others, were schools of ecclesiastical goldsmiths. Most of their motives of design, methods of working, and chemical secrets were common property.

The goldsmiths' art borrowed much from the architecture of the times. The system of domes and vaulted roofs, the multiplication of small arches, arcades, and coupled window openings, the mouldings and masses of sculptured decoration which belong to the Norman or Lombard style furnished models for the goldsmiths. Many of these churches and shrines were planted in forests and wastes. The neighbourhood of lawless men, of wild beasts, of solitudes haunted by the remembrance of heathen worship, all tended to fill the minds of artists with visions of the strife waged by the spirit against the powers of darkness. Sculptors and metal workers twined stalks and leaves round their columns and candlesticks, planted stately columns, the emblems of divine majesty and truth, on the backs of lions and monsters, and delighted to represent the Christian soldier struggling with serpents and dragons in and out of the graceful scrolls into which they plaited the ivy, the thistle, and the branches of the vine.

Enamel, introduced from Constantinople, came into general use in Italy. Cicognara speaks of the presents sent by Greek

emperors, and the necessity of sending to Constantinople for workmen, as causes of this Byzantine influence in Venice;⁴⁵ that city had more communication through its maritime trade with Constantinople than any state in Europe. The *opus entrecorseum* filigree knotted and plaited work of an elaborate kind, in gold and silver, which the Venetians introduced into the Mediterranean republics, was perhaps derived from the same source.

The German emperors became familiar with the art of enamelling, and with the gold and silver smiths' work of Constantinople, after the marriage of Otho III. with the princess Theophania, 972. At a time when kings, bishops, and abbots were renewing the splendour of their churches and of the divine offices, the services of Greek masters were eagerly sought for, and they were kept well employed.



13.

GOLDEN ALTAR FRONT FROM BASLE.

A golden altar front, formerly given by the emperor Henry II., 1003-1024, to the cathedral of Basle, is now in

⁴⁵ Storia della Scultura, i. 399.

the musée de Cluny in Paris.⁴⁶ It is between five and six feet wide. The principal part of it is a colonnade resting on belted columns with capitals of Byzantine character. Under the arches are images hammered up, in relief, of our Lord, and the three archangels Gabriel, Raphael, and Michael, with St. Benedict. The emperor and his empress, St. Cunegunda, are represented on a very small scale prostrate at the feet of our Lord.⁴⁷

A school of goldsmiths who produced beaten work, chasing, gem setting, and founding in massive metal, was in great activity during the eleventh century at Hildesheim in Hanover. Bishop Bernward (992-1022), subsequently canonized, was one of those monastic artists who had been taught within the walls of his abbey, and who protected and helped to perpetuate a school of religious metallurgists in north Germany. Casts of candlesticks executed in alloyed metal (electrum?) by him are now in the museum, and are included amongst the description of the casts in part II. A crucifix of gold set with stones and a chalice set with antique cameos and gems, by his hand but with some later alterations, are preserved in the treasury of the cathedral of Hildesheim.⁴⁸ Photographs of these objects can be seen in the South Kensington museum. Large coronas or circles of light were made by his scholars, and by Hezilo, the successor of St. Bernward, for the choir and the nave of his cathedral. Parts of these circles were silver-gilt, pierced and chased in a series of patterns, arcades, and rolling scrolls of leaf work, with twelve large towers, each containing four images, and representing the circuit of the heavenly Jerusalem, and twelve smaller niches with images of the Apostles, in silver. The silver images have been taken during the religious wars of the sixteenth century, but these rich and beautiful chandeliers, par-

⁴⁶ Figured in colours, Du Sommerard Album, Sér. ix. pl. xii.

⁴⁷ Lacroix and Seré, *Orfèvrerie*, p. 24.

⁴⁸ Kratz, *Dom du Hildesheim*, pl. iv., and King, *Annales Archéol.*, xix. p. 59.

tially restored, are still *in situ*.⁴⁹ A cast of one of them is now in the museum, and is fully described in part II.

The church of Mayence was enriched by Willigis the archbishop, 1011, with a crucifix of 600 lbs. weight of gold, the limbs of the Saviour so put together that the joints could be moved.⁵⁰

Italy, which had suffered so heavily in the tenth century, made great efforts to furnish her churches with goldsmiths' work in the eleventh. The great Benedictine monastery of Monte Cassino, the mother house of the order, encouraged and protected by the Roman pontiffs, was active in obtaining examples from Constantinople and in promoting metal work within the walls. The abbot in 1058 bought in Constantinople a number of precious objects, the most important of which was an altar front enamelled with compositions representing the acts of St. Benedict. To these he added a chancel screen of silver columns with open work and architraves of gilt bronze. Paintings and images of silver-gilt were placed above it in the manner of the marble chancel screen still remaining in St. Mark's, Venice; three out of thirteen of these images were made in the abbey. The altar had three sides of hammered silver work, besides an enamelled frontal. The columns, architraves, and ciborium were covered with plates of silver, hammered, chased, and probably gilt.⁵¹ The other great Benedictine abbey of Subiaco followed this example. John, the thirty-second abbot, in the year 1090, the twenty-third of his abbacy, made (*inter alia*) an image of gold and silver of admirable workmanship (*miro opere laboratam*), a chalice and other precious objects, such as vessels for the church, candelabra, repositories for the sacred books, &c.⁵²

⁴⁹ Kratz, p. 78.

⁵¹ Leo Ostiensis, Labarte, A. Indust.,

⁵⁰ Weter Geschichte des doms zu ii. 217.

Mainz, S. 155.

⁵² Cicognara Storia della scult. iii., p. 226, note,

Turning homewards to our own country we find Brithnodus, abbot of Ely, among the known artists of his time. Four images by him covered with silver-gilt and precious stones were stripped to appease the resentment of William the conqueror. Leo, a contemporary, worked after his teaching. Elsinus, his successor, made a reliquary for the bones of St. Windreda. The abbey was able to offer William a thousand marks, obtained by the sacrifice of gold and silver ornaments of the cathedral,⁵³ after the resistance made in the island by the Saxons. Blitherus was director of works in the cathedral of Canterbury towards the close of the eleventh century, and recovered the relics of St. Augustine, the apostle of England, from his tomb and enclosed them in metal work.⁵⁴ Two remarkable reliquaries of the eleventh century, covered with images of gold, probably in the shape of those at Cologne and Aix-la-Chapelle, the work of Richard, fifteenth abbot of St. Alban's, are mentioned by Matthew Paris, monk of that monastery, along with other examples of his skill as a goldsmith.

The early skill of the Spanish goldsmiths has been illustrated by the treasure of Guarrazar, described above. Let us now listen to Mr. Juan Riaño's notices of the goldsmiths of Spain during the succeeding centuries. "Spanish goldsmiths' work" continued, after the invasion of the Arabs, to give signs of "life among the Christian population. We are led to suppose this from the number of jewels and donations of all kinds made to the different churches." The most remarkable belonging to this period are two crosses, preserved in the "Camara santa of Oviedo, the *Cruz de los Angeles*, of gold plates, with filigree, antique and other jewels. At the back of these is an inscription, 'Ofert Aldefonsus humilis servus' 'Christi,' and the date 808. The *Cruz de la Victoria* is of wood, like the other, plated with gold and set with gems.

⁵³ Texier dict. Orf. Brithnodus.

⁵⁴ Ib.

" It was said to have been used by King Don Pelayo in warfare.
 " It was made in 908. At the back there is this inscription,
 " ' Adefonsus princeps et Scemena regina. Hoc opus per-
 " ' fectum est—operatum est in castello Gauzon . . . in 908.'
 " *The Arca Santa*, a casket to contain relics, kept in the same
 " treasury, is of wood covered with plates of silver, with remains
 " of gilding. It was brought from Jerusalem to Africa at the
 " beginning of the seventh century, removed to Cartagena on
 " the invasion of the Arabs, to Seville, to Toledo, lastly, to
 " Asturias. The ornamentation of part of the ark belongs to the
 " seventh century and the rest to the end of the eleventh,
 " when, according to an inscription on the lid, it was re-made
 " by Don Alonso V. Moorish letters are used as ornament
 " only in the border.

Another interesting reliquary of the eleventh century in the
 same place contains the relics of "St. Eulalia." "It is formed
 " of silver-gilt plates. At intervals, within circles, there are
 " figures repeated several times, and in the interspaces an orna-
 " mentation of circles and crosses. The largest dimension is
 " about 15½ inches.⁵⁵

" In speaking of goldsmiths' and silversmiths' work of the
 " eleventh century, it is necessary to mention the magnificent
 " high altar of the cathedral of Gerona in Cataluña. This altar
 " is of alabaster, and is covered on three sides with silver plates
 " fastened on wooden boards, while in front the plates are of
 " gold. It is decorated with figures in relief, representing sub-
 " jects from the life of our Lord, the Blessed Virgin, and saints.
 " in the centre towards the bottom there is a female sphinx on
 " green enamel, with the legend *jussit fieri Guisla Comitissa*
 " (wife of Bercnguer Ramon I., count of Barcelona, died
 " 1035). Between the figures and borders precious stones are

⁵⁵ Objects of Spanish production, p. xvii.

“ set, some of them antique. The retable over the altar is
 “ also of silver plates with figures and religious subjects, made
 “ in the fourteenth century by Pedro Benes, or Barners, a
 “ silversmith of Valencia.”

Moorish artists maintained their celebrity, indeed, throughout the middle ages in Spain. “ In the fifteenth century the
 “ Spanish Moors made admirable chiselled, enamelled, and gilt
 “ work, and applied filigree on the surface, a system kept up at
 “ Salamanca and Cordova to the present day.”

THE TWELFTH CENTURY.

The twelfth century was fruitful in the production of large and costly pieces of goldsmiths' work; of every kind of vessel for ecclesiastical use, and much fine metal work for civil and



14.
 PORTABLE ALTAR.
 No. 11, p. 10.

domestic purposes. Only vessels for the most sacred uses of religion and for relics of the highest title to veneration, were made actually in gold. Others were of silver gilt, or portions, such as the cups of chalices, while the stems and feet were of bronze, as were many pyxes, ciboria and portable altars. No. 11 is of silver and gilt metal set with precious stones. Reliquaries of smaller importance, and vessels made for domestic use, were of copper gilt; of bronze; or of various alloys of copper and tin, sometimes with small quantities of iron and other metals. The South Kensington museum is provided with examples of many kinds illustrating the materials and the skill of this time.

The largest and most sumptuous pieces of goldsmiths' work of the twelfth century next to golden and silver altars, already noticed, were the reliquaries. The “ great relics ” brought by St. Louis to Paris; those of Treves; of Cologne; of Aix-la-Chapelle, and other well-known shrines were enclosed in costly coffers. Smaller relics, but of a kindred value, specially

particles of the wood of the Cross, were among the treasures brought home by pilgrims from the holy land. Small as some of these relics were, they were enclosed in costly receptacles, generally crosses of gold or of silver-gilt, and set with gems and precious stones, often, as may be seen still, with antique entaglios taken from family jewels and devoted to this sacred purpose.

Chasses, or sarcophagus-shaped reliquaries, of six or seven feet in length were made to hold the bodies of martyrs and saints. Smaller relics, or bones, or parts of the body of a saint, were enclosed in reliquaries of less size, sometimes shaped like shrines or churches, sometimes like heads, busts, arms hands, feet, according to the bones they were meant to contain. Several of great beauty will be seen in the Kensington museum. One of these, from the Soltikoff collection, has been already alluded to. It is a small church or shrine in the shape of a cross, covered by a dome, and the base of the dome divided into twelve niches. The shrine itself is of gilt bronze, elaborately decorated with enamel embedded in the metal. It was made, according to Dr. Franz Bock,⁵⁶ in one of the monasteries of Cologne.

No. 7947, p. 11, has both gilt metal and silver beaten work. It is an arched panel, with half arches closing it. It has been made for two relics of the cross, one in the shape of a Latin and the other of a Greek cross, enclosed in crystals. The arch contains also two angels, who hold the implements of the Passion, and beautiful pieces of filigree work. Others are in the shape of diptychs or folding tablets. Others, belonging to the same century, will be found fully described in their chronological order. They are mostly of German origin. The greater part of the French goldsmiths' work of this period has been either destroyed and remade, or sold.

⁵⁶ Report to South Kensington museum quoted in the description.

In these pieces of German goldsmiths' work the material is rarely of the precious metals, which fact accounts, perhaps, for the preservation of many pieces of the time now under discussion: to this we may add the deep-seated love of ancient traditions so general among German people.

Small pieces, however, such as those in the South Kensington museum, though rich and beautiful as examples of enamel, give but an imperfect notion of the splendour of the great reliquaries or shrines made from the twelfth to the sixteenth century, some few of which are still remaining. The shrine containing the skull of the three Kings or three Magi in the cathedral of Cologne, well known to modern travellers, was begun towards the end of the century (1190). It carries out the tradition of an antique sarcophagus, a little house in this instance in two storeys, the lower projecting beyond the upper, and enlarged into a small church or shrine. Round the lower storey runs an arcade of trefoiled arches, and another of round arches along the sides of the upper. These arches are cut out of plates of solid metal. Under them stand figures of prophets and apostles, and on the end, compositions representing the blessed Virgin and the holy Child; the adoration of the Magi, with the emperor Otho IV., and the baptism of our Saviour. These compositions are hammered in relief, and are of solid gold. The cornice bands round the structure are of gold, and the other architectural details covered with enamels and precious stones. The cover or upper part is of silver-gilt. The skulls of the three Magi, visible through a grating, are covered with gilt copper crowns which have replaced the original crowns, elaborately wrought in solid gold, weighing 6 lbs. each, set with pearls and aigrettes of diamonds. The names of the Magi, Gaspar, Melchior, and Balthazar, are done in rubies. The length of the shrine is about 5 feet 6 inches by 5 feet high and 3 wide. It was removed during the wars of the French revolution to Arnberg in Westphalia, and some of the jewels

were then sold to supply the necessities of the chapter, and these have been replaced by pastes, but a great number remain. Other shrines are still preserved in several churches in Cologne, e.g., in the churches of St. Urfula; St. Mary in the Schnurgasse; St. Eribert, over the river.⁵⁷ Another shrine of the same kind as that of the kings, known as the shrine of Charlemagne, is preserved at Aix-la-Chapelle. It is made with eight arches on each side, with images of imperial successors of Charlemagne: the blessed Virgin between two angels on one end; and Charlemagne between pope Leo III. and a bishop, on the other. This reliquary is longer than that of Cologne.⁵⁸ One of the most beautiful features of the shrine is a cresting of acanthus leaf along the ridge of the roof, with rich finials made of round granulated fruits growing out of nests of acanthus leaves elegantly wrought, and surmounted by a rosette made up of leaves of the vine or acanthus.⁵⁹ No. 7237, a fragment in the museum, is a finial of this description, of beautiful design, and all parts of it carefully chased. It has been the hip knob of a large chaffe, and fits on an ornamental saddle of ironwork made to fit on the ridge of a shrine such as those described. A fine example of the smaller reliquaries, a crowned head in silver, may be seen in the British museum.

Of the ornaments or furniture of churches of the twelfth century no pieces of metal work surpass the candlesticks. The twelfth century produced a number of beautiful circles or crowns, not all as large as the great corona at Hildesheim, but many of them made of silver, pierced, chased, and enamelled, such as that in the cathedral of Aix-la-Chapelle.⁶⁰

⁵⁷ For a complete description of this splendid shrine the reader should refer to F. Bock, *Heilige Koln.*

⁵⁸ *Revue Archéol.*, ii. 525.

⁵⁹ Figured in *Arts industr. Album*, pl. xlvii.

⁶⁰ Figured and fully described in *Mélanges d'Archéol.*, vols. i. and iii.

Many of the standing candlesticks used for the altar during this century are beautiful and astonishing examples of casting, sculpture, and finish. One of the most elaborate still existing is in the museum, a work of the early part of the twelfth century, made in Gloucester; it is numbered 7649, and is fully described in its place. The material of which it is made is a white alloyed metal, probably containing a good proportion of silver. In general outline this candlestick preserves the type common to most of these objects down to the time of

the renaissance. It is a straight stem, divided by three bosses or knops, with a triangular base and a large grease-pan, with a pricket to hold a wax candle. Church candlesticks during several centuries continued to follow the same general arrangement of parts. In the Gloucester candlestick all the parts are sculptured in spiral bands or in bold volutes, well composed and filled up, and all these bands and lines are stalk and leaf, surrounding or supporting men, dragons, birds, or monsters. All are modelled with spirit, in dramatic action, full of variety of attitude, and the figures and monsters twisted into symmetrical knots, intertwined, lost, and reappearing through continual changes. All



15.

GLoucester CANDLESTICK, p. 17.

the parts balance each other, but each is drawn with a distinct meaning and system of knotting. No example in the collection shows better the power, ingenuity, and play of imagination of the artist.

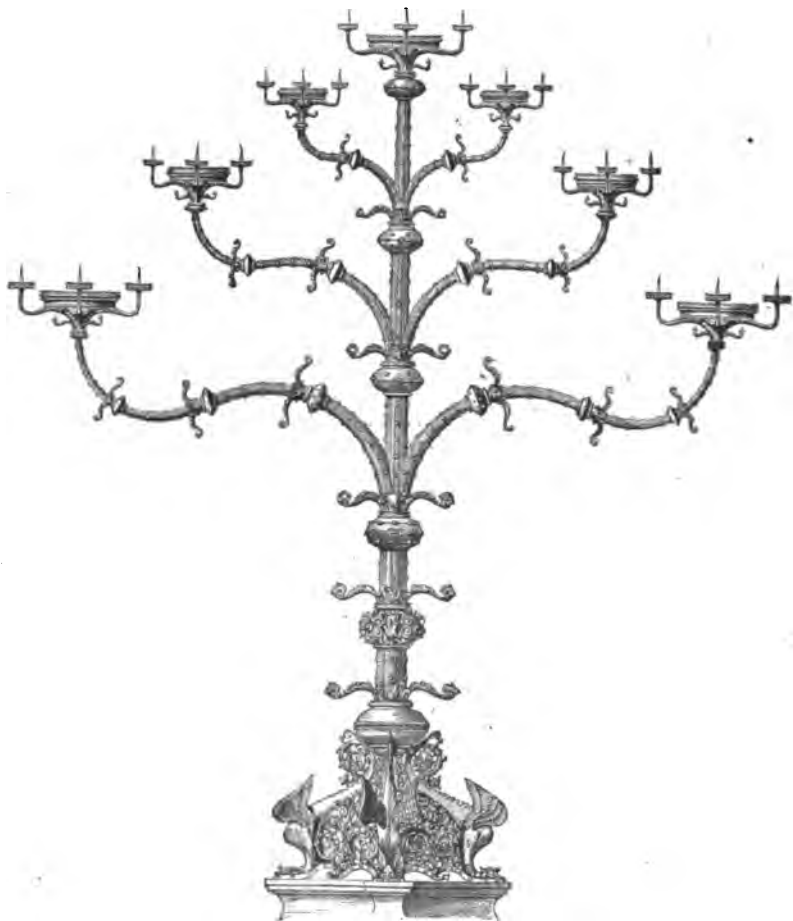
A number of smaller candlesticks, and of fragments of less importance, are described hereafter, and need not be noticed here.

The churches of the twelfth century were furnished with single candlesticks of far larger size, standing not on the altar but on the floor of the church. During great festivals huge columns surrounded with branches or sconces for wax candles, which made pyramids of light, had, from an early period, been used to illuminate the great churches of Constantinople, Rome, Milan, and other important dioceses. Notably at the festival of Easter, when new fire is struck from a flint after all lights have been put out on Good Friday, and a candle of great size is lighted, a type of the new dawn and the heavenly life of the Resurrection. During the first six or seven centuries these great candlesticks were columns of silver. Some faint remembrance of them as grand and imposing ornaments, as well as of the network of hanging lamps fed with olive oil, seems to have been kept by the Turks and Arabs in one or two mosques of Constantinople, Damascus, and Cairo. In some churches of Italy,⁶¹ Easter candlesticks of the twelfth century may still be seen in the shape of columns of white marble, some divided by bosses, inlaid with mosaic.

Seven-branched candlesticks were also made during the eleventh and following centuries after the example of that of the Jewish temple. They were on a large scale, and were usually made of bronze or of some alloyed metal. Many of

⁶¹ In the Cathedral of Amalfi, for instance.

them show the remains of gilding; the bosses were not unfrequently decorated with enamel and polished crystals.



16.

SEVEN-BRANCHED CANDLESTICK IN MILAN CATHEDRAL, p. 319.

Without calling them absolute imitations of the candlestick in the arch of Titus, they are made in accordance with the outlines and divisions of the original, but with details such as the goldsmiths of the day were used to produce. Absolute imitation was rarely understood or attempted by artists of the middle ages, whether builders, sculptors, or painters. The

fragment of one such candlestick still kept in the cathedral at Prague is traditionally called part of the actual Jewish candlestick. The Prague fragment is of gilt bronze, of the same style of work as the Gloucester candlestick and the large *albero* at Milan. It came from Milan, and had been originally brought to Milan from Rome.

The largest, richest in design, and most complete that now remains is the *albero* of Milan. A complete cast of this magnificent candlestick is in the museum, and is described in detail in this volume among the casts. It is of gilt bronze over 14 feet high, made up of a straight reeded stem divided by bold round bosses, by which the sets of branches are joined to the body of the candlestick. Graceful leafwork, answering to the involucre in which the nut grows, issues from the bosses which divide the lengths of the stem and branches. The base is made of four dragons, the tails rolled upwards in bold volutes, in which are figures representing the great rivers of Italy. Rolled foliage and dragon work with figures and the zodiacal signs fill up the spaces between the four dragons. It has probably been restored, and some figures have been replaced in the sixteenth century, when it was removed to its present place, according to an inscription on the pedestal.

It is difficult to make out the exact description of the seven-branched candlestick of Exodus XXV., or how far the Milan candlestick was intended to represent it. The stem in that case was made up of knobs or bosses, flowers, and rings, as seen in the bas-relief of the arch of Titus. The straight stem carried the most important light. The lights in the Mosaic candlestick were oil lamps with linen wicks. Those on the *albero* are wax candles, with three branches surrounding each light and four round the middle light. The disposition of the balls, knobs, bosses, and leaves which form the springing of each fresh length of stem in the *albero* is intended to agree with the general account of the Jewish candlestick, and the number seven is

symbolical in the Catholic as it was in the Jewish ritual. According to Josephus there were seventy different parts or ornaments on the Mosaic candlestick, seventy being also a sacred number with the Jews. The various parts of the *albero* might be made to amount to that number, *e.g.*, twenty-three sections of stems or branches, seven main lights, twenty-two smaller, seventeen knobs and flowers, considering the upper middle one to belong to the dish of the candle, and the base :— seventy. But this division is arbitrary, and the four dragons and intervening figure work of the base are the most striking parts of the whole.



17.

LOWER BOSS *Albero* OF MILAN. p. 319.

A fragment, one of the panels or divisions of the foot, of a seven-branched candlestick of the same style and date remains in the cathedral of Rheims. It is said to have been 18 feet high.⁶² Another, complete, about 10 feet high, of bronze, with bands of enamel, stands before the altar of the cathedral of Brunswick, the gift of William the Lion, in the twelfth century.

⁶² A. Martin, and *Melanges d'Archéologie*, vol. iv. p. 25.

Another, of which there is a cast in the museum (described among the casts) is kept in the church at Essen. Pugin mentions others, but without giving dates, at St. Jean de Lyon, St. Pierre d'Angers, Notre Dame de Rouen, and at St. Lo de Rouen.⁶³ It is probable that records of many more will be found in old church inventories. Candlesticks made with five branches only, and with three, are to be seen in the cathedral church of Halberstadt. One of brass, with five branches, of a later date, is kept in the Dom of Münster in Westphalia.

It will be seen from the example of the Gloucester candlestick in the museum that England was not behind continental nations in these beautiful pieces of metal work. An old writer⁶⁴ records, amongst other examples of twelfth century goldsmiths' work, that two candelabra of gold and silver, made at the abbey of St. Alban, were sent to pope Adrian IV. (1154-59) and offered in the basilica of St. Peter in Rome.

Most of the reliquaries, whether large gable roofed chests, like the old sarcophagus, or small movable enamelled pieces that could be put on the altar and removed into treasuries, were made with round arched niches and colonnades, acanthus leaf capitals, crests and finials, in accordance with the architecture of the day.

Nor were reliquaries or shrines only made in this architectural spirit. The censers, (*see* No. 73.526, among the casts), curiously carry out the same type. The covers of other censers are beautiful rolls or whorls of animal and vegetable forms.⁶⁵ A beautiful example from Lille is given by Labarte, surmounted by an angel, with the children of the furnace, Ananias, Azarias, and Misael among the foliage. Generally censers were crowned with towers, turrets, and pinnacles, through the windows of which the smoke escaped. A remarkable example is kept in the cathedral of Trèves.

⁶³ Glossary.

⁶⁵ Labarte, *Handb.*, 221.

⁶⁴ Matthew Paris, *see* Labarte, ii. 272.

When the general plan or arrangement of twelfth century metal work was not architectural, the details of ornamentation were bold, full of thought and invention, and showed a deep perception of the peculiar qualities of metal, its ductility and strength. No metal work composition of a later date is imagined and put together with more constant variety, or with a more just apportionment of balance; the various masses of interlaced work rarely repeat each other, and the course of



18.

CRUCIFIX, No. 7234, p. 13

long rolls and knots of dragons is accounted for through many complications. The union of beaten work with engraving and enamel is well seen in this crucifix, No. 7234.

Chalices from the eleventh to the thirteenth century went through little change. In some early examples the shape of the old classic drinking cup may be traced somewhat bell-mouthed and mounted on a slight stem. Those of the eleventh and twelfth centuries are plain half globes, with a round, spreading foot, as wide or wider than the cup, to give it steadiness, with a boss on the stem for the convenience of the celebrant.

About the end of the eleventh or the beginning of the twelfth century the use of two-handled chalices came to an end. Charlemagne gave to the basilica of St. Peter in Rome three chalices of gold at his coronation: the largest was two-handled and weighed 58 lbs.⁶⁶ Another of the tenth century, the Ardagh cup, has been mentioned. Ancient chalices were sometimes made from antique cups cut in precious materials. On a bas-relief in the cathedral of Monza, already alluded to, representing the coronation of the emperor Otho, three chalices are shown on an altar. These three chalices represent three now in the treasury of the cathedral. One is two-handled, weighing 100 ozs., set with precious stones, another of sapphire (sapphirine?), and the third of oriental agate, with gold settings, stems, and foot.⁶⁷ A two-handled chalice preserved in the abbey of Wilten in the Tyrol is figured in Labarte's arts industriels.⁶⁸ It is supposed to be Byzantine. These large chalices were called *ministeriales*, and were filled from the chalice used in consecrating, in order to be carried by the deacon to give communion to the laity. At the present day when the Pope officiates in the great basilicas of Rome, he consumes the Host and the contents of the chalice, not at

⁶⁶ Anastasius in Labarte, Art. Ind., iv. 634.

⁶⁷ Frisi Memorie, ch. xv., vol. i. 173.

⁶⁸ Album, pl. xlv.

the altar but on his throne, to which the chalice is carried by the deacon, and the chalice is emptied according to the ancient custom by means of a *fistula* or reed,⁶⁹ a tube of gold with a dish to catch drops, and two small side tubes to carry these drops back to the bottom of the chalice. This reed is kept in the papal sacristy in the Vatican.⁷⁰ A beautiful chalice of early date is preserved in the national library in Paris. It is called the chalice of St. Remi, and was made for or used at the cathedral of Rheims. This chalice⁷¹ is of gold, bound round with bands of enamel set in filigree gold, and with stones at intervals. Most of the censers and chalices of this period are made according to the rules laid down by Theophilus, the monastic artist of the twelfth century already named, who gives careful directions as to the general shape, methods of ornamentation, the order in which pearls, jewels, or enamels are to be set upon them, with minute directions as to the technical execution of all parts of the work.⁷²

Poorer churches were provided with chalices in baser materials, copper, bronze, occasionally glass, horn, even wood.⁷³ The use of such materials had ceased before the twelfth century. Chalices of which the stem and foot were of copper or bronze gilt had the bowl of silver or silver-gilt, and decrees were passed in provincial synods and councils to enforce this ordinance.⁷⁴

Other chalices had been in use for offering milk and honey to the newly baptized.⁷⁵ These vessels were also placed along

⁶⁹ Dr. Rock, *Ch. of our Fathers*, vol. i.

⁷⁰ For a figure, see Labarte, iv. Rock, *ut sup.*

⁷¹ Fully described, *Annales archéologiques*, vol. ii. 363.

⁷² For poorer employers Theophilus provides the proper methods of stamp-

ing and piercing silver or copper. His *Schedula* is a complete code of instruction for the goldsmiths' art. See also Dr. Rock, *Hierurgia*, p. 201.

⁷³ Pugin, *Glossary Chalice*.

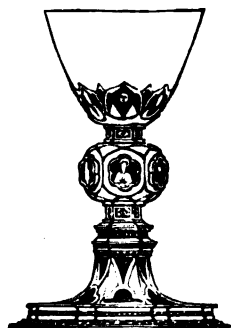
⁷⁴ *Ib.*

⁷⁵ Texier, *Dict. Calice*.

with flowers and candlesticks as ornaments for the altar.⁷⁶ Great cups, the types of the large lamps of the sixteenth and subsequent centuries, were hung over the screens or partitions of the sanctuary as ornaments. They had ceased to be used in the twelfth century.

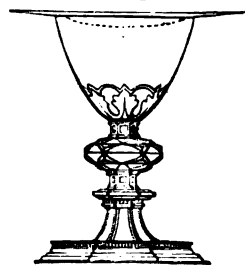
The accompanying woodcut of No. 237, a chalice of the thirteenth century, is a good representation of the forms now coming into use.

Patens were anciently very large. They are counted among the gifts of Charlemagne to the church of Rome. Anastasius mentions patens of gold, weighing 30 lbs., used as basins to receive offerings.⁷⁷ By the twelfth century they were flat dishes or plates engraved; this decoration is now no longer allowed, except on the outside. There are no patens of this early date in the museum, this woodcut represents No. 4523, p. 74, of the fourteenth century. Another vessel of sacred use and import often spoken of in these pages was the pyx, literally a box: in which the Sacrament was kept for the use of the sick and dying. It was made like a tower,⁷⁸ or in the shape of the mystic dove,⁷⁹ and was of gold or silver, or of bronze or copper enamelled. Of the latter kind more than one is still in existence (*e.g.*, one was contributed to the loan exhibition at South Kensington in 1862). These doves were hung by chains over the altar. They were supported on a dish and covered by a crown; curtains were hung round them. These vessels were



19.

CHALICE, No. 237, p. 41.



20.

CHALICE AND PATEN.

⁷⁶ Rock, *Hierurgia*, 510.

⁷⁷ Texier: see also Pugin, *Glossary*.

⁷⁸ Rock, *Hierurgia*, 200.

⁷⁹ *Ib.*, 506.

sometimes "deposited in one of the two chambers which, in " ancient churches, stood on each side of the altar,"⁸⁰ and were called *παστοφόρια* (sacred chambers or inner shrines). At a later period shrines or temples on the altar called "tabernacles" were provided for them, and the curtain became a roof or a canopy, as already noticed in the ornaments of the church of Justinian in Constantinople. This is now called in Italy the *baldachino*. Tabernacles were expanded till in the fifteenth and sixteenth centuries they became stone shrines decorated with sculpture, approached by steps, rising into lanterns and pinnacles to the roof of the church; the doors only were of metal. A beautiful example, the work of Adam Krafft, is preserved in Nuremberg. A cast of a tabernacle by Cornelius de Vriendt can be seen in the South Kensington museum. In the cathedral of Munster in Westphalia there are two, one being in the shape of an enormous monstrance standing on a foot, and upwards of fifteen feet high. In one of the churches of Soest there are five of these beautiful structures. A small "quattro cento" tabernacle of marble, with gilt metal door, can be seen amongst the marbles of the museum. (*See next page.*)

Pyxes were of many shapes. Two beautiful vessels of this kind, round flattened spheres, Rhenish enamelled work of the twelfth century, opening in two halves, were contributed to the loan collection of 1862 and to that of 1874. Others, of which there are several in the South Kensington museum, are round with conical tops; No. 186 is square with a pointed top; all of them of small size for carrying the Sacrament to the sick.

An important class of ecclesiastical utensils were the croziers and staves of bishops, abbots, and other ecclesiastical dignitaries, and those occasionally used by singers in the choir. Many fine examples of bishops' pastoral staves of the twelfth century are preserved in various public treasuries and galleries, and

⁸⁰ Rock, *Hierurgia*, 200.



21.

TABERNACLE, LATE FIFTEENTH CENTURY.

in private collections. One of great interest and in excellent preservation has been exhibited at different times, belonging to Mr. Charles Magniac. It is of gilt metal rolling over in a graceful whorl or volute, the eye finished with a large flower coloured with enamel. Below the whorl comes a boss of open metal work. Other heads of staves are to be seen in the collection. Most of these are dragons, some scaled, with spines issuing from their backs, and ending with heads or tails of dragons in the eyes of the volutes.

The crozier of Lismore, in Ireland, now in the museum of the royal Irish academy, is of more primitive shape. It is a simple crook like the classic *pedum*, the front end of the curve straightened, finished with a dragon's head, and with a spine or crest along the back of the curve, more perhaps in outline like the neck and head of a horse. The South Kensington collection contains beautiful examples of these pastoral staves of later date. They were borne by all bishops of the middle ages, the pope excepted, who uses the staff in the diocese of Treves only: St. Peter having sent his staff to the bishop of that see. The pastoral staff was the emblem of episcopal jurisdiction, and as the mediæval bishops held territorial privileges, the right of investing the bishop with staff and the ring were matters long and often contested by kings. The reader may refer to A. Martin⁸¹ and Pugin's glossary for a more detailed account of the meaning and history of these objects than can be given here. So far as to the ecclesiastical metal work of the twelfth century.

The twelfth century has not left us many examples of goldsmiths' work for personal and domestic use. Thrones or

⁸¹ A. Martin, *croisces pastorales*, &c. and *Mel. d'Archéologie* iv. 145.

seats were made for great personages after the model of the old classic curule chairs. Suger, the abbot of St. Denis, the chancellor and minister of state of Louis VII., caused the gilt chair of Dagobert to be repaired, and it was probably added to under his orders.⁸²

Metal work, however, both for secular as well as for religious use, was made by the enamellers of Limoges. Besides reliquaries, candlesticks, croziers, many pieces of metal work for the furniture of halls and chambers, and for the decoration of armour, were exported from Limoges. Basons were made for washing before meals in the hall, others furnished with spouts from which water was poured as from an ewer or jug; ewers in many forms, sometimes that of animals or monsters; even monumental effigies, as that of Aylmer de Valence in Westminster abbey. The commoner kinds of jewels, such as buckles, brooches, or morses, for the belts of knights or the vestments of ecclesiastics, too poor to afford to buy silver or gold, were made in enamelled bronze, and found their way over the north-west of Europe. Several are contained in the collection. The guilds and the trade of Limoges were probably far more active in this kind of manufacture than those of Cologne, whose work seems to have been devoted to shrines, reliquaries, candlesticks, monster-shaped ewers, &c. for religious purposes. The Limoges trade increased till the wars of Edward III., when the city was sacked by the Black Prince.

Kings of the twelfth century, though more secure than their predecessors of the eleventh, were rich in lands and title only. The rents of lands reserved and farmed for the use of princes was an uncertain tribute, most of it paid in kind. They made progresses with their courts from one castle, stronghold,

⁸² A cast of this chair is in the miniature and Woodwork in the South museum. For a description, see Fur- Kennington museum.

or town, in which they could be well lodged and fed, to another. They lived on the produce of these estates, or on what could be got by requisitions in the towns where they had or claimed legal rights. They were perhaps most hospitably served in monasteries or in the houses of the great prelates. Their treasure was carried with them.⁸³

Of money, actual gold and silver coin, there was little. In case of war our kings got voluntary taxes voted by the commons, and by the convocations of the clergy. Often the crown jewels were put in pawn with the merchants of London, York, or other wealthy capitals. These treasures were therefore liable to continual dispersion. Unlike the jewels or vessels offered to churches, which, though but occasional gifts, were never alienated, and therefore accumulated in course of time, the personal property of mediæval kings was often all the disposable gold and silver that they could command. Very little of it has come down from the twelfth century, nor have we more than scanty particulars as to the plate and jewels they used, much of which had to be given away as rewards or perquisites. William the conqueror appointed William de Albi his *pincerna* (cup-bearer) at his coronation, an office afterwards hereditary to the dukes of Norfolk, to whom the golden cup used on the occasion went by right. When he made Geoffrey Plantagenet a knight he gave him, besides his armour, spurs of gold and a jewelled helmet.⁸⁴

The most valuable objects were the royal crowns which were worn not only during acts of government but also on great festivals. The Conqueror wore the crown,⁸⁵ on three

⁸³ Almost every article of furniture in the inventory of the goods of Catherine de Medicis had its proper cover and place in the *babut* or chest in which it was to be packed in pro-

gresses from one house to another. Ed. Bonnaffé, *Inventaire, &c.*, p. 55, note.

⁸⁴ *Queens of England*, i. 229.

⁸⁵ *Ib.*, i. 116.

great festivals : on the Nativity in Gloucester, at Easter in Winchester, and at Whitsuntide in Westminster. The empress Matilda, after the death of the emperor Henry V. in 1125, brought his crown with her to England.⁸⁶ Stephen wore his at high mass on the feast of the Nativity in Lincoln in 1145, considered in that city an act of ill augury. These ensigns of royalty were personal property and few of them descended from one reign to another. King John in 1216 crossed the Wash, going to Swinehead abbey in Lincolnshire, and in a sudden rise of the tide the crown and all his regalia were swept away. John, who was a mediæval dandy, wore diamonds, emeralds, sapphires, and pearls profusely on his red cloak, in his girdle, gloves, and on the baldrick of his sword.⁸⁷ The gold coronet taken from prince Llewellyn at Builth was offered at the shrine of St. Edward the Confessor. John de Frowick is named in the parliamentary rolls as the maker of a crown for the coronation of Marguerite, second queen of Edward I.⁸⁸ Isabella, queen of Edward II., brought two crowns with her as part of her personal jewellery.⁸⁹ Joanna of Navarre, at her marriage with Henry IV., brought a rich crown, a sceptre of crystal, another of gold, besides numerous buckles and other jewels, all set with pearls and precious stones. Henry IV. had a crown made which he called the "great Harry," pawned afterwards by his son Henry V., in order to raise money for his war in France.⁹⁰ The earl of Cambridge, in the conspiracy for which he was judged and condemned before that king's embarkation, brought the crown of Pedro the cruel, which came to him through his mother, intending to have it carried to Wales to represent the English crown at his proposed coronation.⁹¹

⁸⁶ Queens of England, i. 116.

⁸⁷ *Ib.* ii. 62.

⁸⁸ *Ib.*, vol. ii. It was never used.

⁸⁹ In the *Fœdera*, iii. 59.

⁹⁰ Queens of England, from Chron. de Bretagne and other authorities, iii. 73-128.

⁹¹ *Ib.*, 131.

The gold crowns worn in action on the back of the helmet were small and made for that express purpose. The kings who exposed themselves with such a mark on their heads must have been brave men. Henry V. had a piece of his struck off by the axe of the duc d'Alençon in the desperate charge made by that prince on the king and his guards at the battle of Agincourt. Richard III. was the last of our kings who wore a crown in action. It was taken from his helmet after his death at Bosworth field, and hidden by a soldier in a hawthorn bush. Lord Stanley took it to the earl of Richmond after the battle, placed it on his head, and saluted him as king Henry VII. A crown in a fruited hawthorn bush became the device of king Henry.⁹²

The Scottish crown of the Stuarts was found by Sir Walter Scott and other special commissioners in the old chest in which it is still kept in Edinburgh castle. This crown is said to be as old as the fourteenth century; and according to some traditions to be the crown used by Robert Bruce. The crown, however, used for the coronation of that king was found in the possession of one Galfredus de Coigniers and brought to Edward I.⁹³

The kings who have died leaving treasure of any great

⁹² In remembrance of the action by which the crown was thus first given him, Henry VII. wills, "that his executors cause to be made an image of a king representing our own person covered and wrought with plate of fine gold in manner an armed man, and upon the same armour and coat armour of our arms of Engl. and France enamelled, with a sword and spurs, and the said image to kneel upon a table of silver-gilt, and holding betwixt his hands

" the crown which it pleased God to give us with the victory of our enemy, and to be three feet above the knee, &c.; to be placed upon and in the midst of the crest of the shrine of St. Edward King, &c." —*Testamenta vetusta*, Hen. VII.

⁹³ A pardon issued to Galfredus commemorates this fact in Rymer, *Fœdera*, i. 1022. See a memoir on the discovery of the Scottish regalia by Sir W. Scott, reprinted, Edinb. 1874.

value have been few. Henry I., one of the greatest princes of his time, ordered 60,000 marks to be taken from his royal chest for the cost of his funeral, and to pay his hired troops ; and Henry II., towards the end of the century, is said to have left in the charge of Ranulph de Glanville, his treasurer, as much as 900,000*l.*, besides jewels.⁹⁴ Joanna, his youngest daughter, widow of the king of Sicily, claimed as legacies from her husband, a chair of massive gold, footstools of gold, a table of the same metal, on tressels, 12 feet long (these were probably thick plates laid over wood), and urns and vases, also of gold. Tancred, the successor, compounded for these treasures and the dower by a payment of 40,000 ounces of gold.⁹⁵ Richard earl of Cornwall, king of the Romans, is said to have carried 700,000*l.* sterling when he went to be crowned at Aix-la-Chapelle. These were exceptions.⁹⁶

Eleanor, queen of Henry III., had to deposit her jewels with the knights of the Temple in London to raise money for the war against the barons. Edward, her son, seized them, as well as 10,000*l.* placed under the care of the knights, belonging to the citizens of London.⁹⁷ Edward III., in 1340, pawned all his queen's jewels, even to her crown, and finally the person of the earl of Derby, to raise money for his French wars from the merchants of Flanders. He had pawned this crown the year before at Cologne for 2,500*l.*, till his subjects sent 30,000 packs of wool up the Rhine to redeem it.

⁹⁴ Queens of England 353, from Howden and others.

⁹⁵ *Ib.*, on the authority of Hoveden, Vinefauf, and Piers of Langtoft.

⁹⁶ The shifts and devices of the

royal revenue are curiously illustrated by Madox's History, &c. of the exchequer of the kings of England.

⁹⁷ Queens of England, ii. 118.

XII. THIRTEENTH, FOURTEENTH, AND FIFTEENTH CENTURIES.

The art of precious metal work and jewellery of the middle ages reached the highest perfection during the thirteenth century, reigned through the fourteenth, and this excellence slowly declined during the fifteenth. The same may be said of all the arts connected with the reign of pointed architecture.

Architecture and metal work, though they had become national all over Europe during the twelfth century, had borne a likeness in many features to the architecture and the metal work of the eastern empire. In the thirteenth century this old family likeness disappeared. Constantinople was sacked by the French and Venetians, and Byzantine artists make no more work in the west. The Greeks employed gold, silver, and jewels in their churches, but the images of the Saviour and the saints were painted, and no longer sculptured. The Byzantine art, stiff and severe in drawing now, as then, survives, and is practised still in the monasteries of mount Athos, and other places, but it has made no change or advance, and remains a shadow of the splendour of the days of Basil the Macedonian, and his immediate successors.

The pointed style in architecture marked a complete change. It was not the use of a pointed arch instead of a round one. It was a scientific system, well understood and carefully worked out. The art of the goldsmith and all the arts were grown and changed with it. The old solemn, dignified architecture, founded on the use of the classic column and the round arch, had gradually given place to lighter, more delicate, and subtle forms of arch, window, column, and the various details of ornament proper to those features.

This dramatic, complicated, elaborate architecture became the type and model of the work of the thirteenth, fourteenth, and fifteenth century goldsmiths. The Spaniards gave the later

forms of it the title of *plateresca*, silver architecture, from the splendour of the architectural models when worked in silver plate.

If the sculptors and modellers of the thirteenth century had not learned in the scientific manner of the sixteenth, they faithfully followed the living model as they saw it. The drapery of the cloister, and of the ceremonial of religion, the armour of knights and men-at-arms, and the dresses of women in the world, set before the artist models of the draped figure ready to his hand. Of the grace and dignity of both armour and civil dress, the drapery of women, and the habits of ecclesiastics, we can have no truer representation than the many images on tombs still remaining to us. The artist had only to translate what was constantly under his eye into stone, alabaster, gold, silver, bronze, or other materials. Teaching that had been diligently carried on in monastic enclosures bore sound fruits. Hundreds of artist workmen could design and model correctly and with ease. In manuscript illuminations and ornaments, in hammered or chased metal work, in enamel and niello decorations, the lines are drawn with a firm and dexterous hand, perfectly trained for the work to be done. These artists were of unequal merit, as at all times, but none of their work shows ignorance or hesitation; ignorance, that is, of what may be called the stores of accomplishment of that day, or hesitation in carrying their share into execution.

This command of good and correct design led to a new and very beautiful method of enamelling. Hitherto goldsmiths were reduced to set surfaces of gold with precious stones, or with inlaid enamels, beautiful, indeed, because of the richness and splendour of the materials, but with little more than mere conventional designs, or if judged of as representations, weak and rude almost to barbarism. The thirteenth century enamelers had far greater resources at their command in translucent

enamel. This kind of work is executed usually on silver. The metal is chased and modelled in very flat relief, the colours are laid over the reliefs and are quite transparent, so that the artist's work is seen in all its completeness, the light passing through the coloured glass substance as through films or slices of ruby, emerald, topaz, or sapphire. An immense step forward towards what makes up perfection in the goldsmiths' art.

Most of the valuable and highly wrought pieces of goldsmiths' work of the later thirteenth, fourteenth, and fifteenth centuries, now under review, are enriched with this beautiful kind of enamel, and the museum collection is well furnished with examples of it. Precious stones are more rare in great pieces made for ecclesiastical use, this more delicate kind of decoration which can be put to more subtle uses taking their place. Occasionally, as in No. 7950, p. 69, a pastoral staff, beaten gold, translucent enamel, and precious stones, are used at once, with beautiful effect.

Feretra, shrines, hitherto made like those of the three kings, already described, were now built up of innumerable plates soldered together, with buttresses, pinnacles, traceried windows, like models of churches and small chapels. These shrines, the offerings of perhaps generations of devout pilgrims not only of a large neighbourhood, but of half a kingdom, or half of Europe, continued to be the masterpieces of precious metal work. The great reliquary at Aix-la-Chapelle, given by Frederic II., and known as the chassee of Notre Dame,⁹⁸ retains the old outline, but with astonishing wrought work along the upper sides of the gables and the ridges of the pointed roof. Instead of the meagre and stiff foliage of the older shrines of Charlemagne and of the three kings, the foliage in the thirteenth century work is composed, beaten, pierced, and

⁹⁸ Figured, *Annales archéologiques*, vol. i.

chased in rich rolls of leaf and stalk. The side mouldings and other architectonic details are set with enamels encrusted in filigree, while the recesses or niches into which the sides and ends are divided are filled with images hammered up in high relief.

One of the most beautiful of the greater shrines of the fourteenth century is that which holds the relic of Bolsena, in the cathedral of Orvieto. It is a sort of model (not exact) of the front of that cathedral, enriched with figures and enamels, the work of Ugolino of Siena and his pupils, given by Benedict XII.⁹⁹

It is impossible to speak of the details of our lost shrines in this country. Only the wood framework of that of St. Edward remains in Westminster abbey over the small arches or porches into which cripples and the sick were placed, in the hope of a miraculous cure. That of St. Thomas of Canterbury was removed before the reformation by Henry VIII. Others of great repute were those of St. Alban, at St. Alban's abbey; St. Erkenwald, at St. Paul's, London; St. Edmond, at St. Edmond's Bury; St. Cuthbert's, at Durham; St. Hugh of Lincoln; St. Mary of Walsingham; St. Frideswide in Oxford. On many of these shrines goldsmiths continued to be employed from time to time as persons bequeathed their gold and jewels for the special adornment, and that at various times. In 1339 three London goldsmiths were retained for a year by the chapter of St. Paul's in consequence of a bequest of gold and jewels to the shrine of St. Erkenwald.¹

The smaller churches had reliquaries of every size and in many shapes, but most of them after the pattern of a little chapel, a turret, spire, lantern, or some other light and orna-

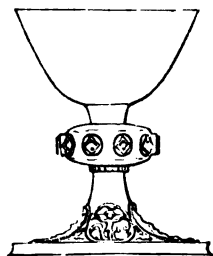
⁹⁹ Figured, d'Azincourt. See also Della Valle *istoria del duomo d'Orvieto*. The miracle of Bolsena, it will be re-
36105.

membered, is the subject of one of the frescoes of Raphael in the Vatican.

¹ Dugdale, St. Paul's.

mental feature of a church in the style of the time. There are several in the collection described in the sequel.

The vessels used on the altar, the chalices, pyxes, tabernacles, censers, were as richly wrought as the reliquaries. There are several chalices in the collection, one already noticed, of which the bosses and feet are covered with plates of silver, coloured with translucent enamel, with figures or half figures of saints, while the borders and intervening parts are chased, hammered, and modelled in many ways.

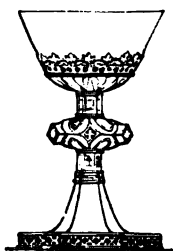


22.
14TH CENTURY
CHALICE.

The shape of the cup was usually oval, with straight sides, and the feet generally spread out in six round lobes, or round and larger in diameter than the cup, as in No. 4903, p. 60; often with edges of exquisite

hammered work, as in No. 236, p. 56.

Many small plates of silver, enamelled with patterns or minute pictures of saints,

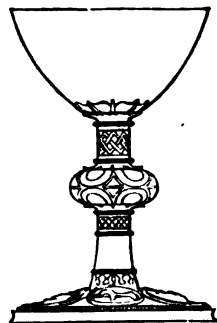


24.
14TH CENTURY
CHALICE,
No. 236, p. 56.

are described in the collection, that have formed parts of book covers, reliquaries, and other pieces of metal work now destroyed. These small plates or ornaments were made in Limoges; in

Italy; and wherever families or guilds of good enamellers

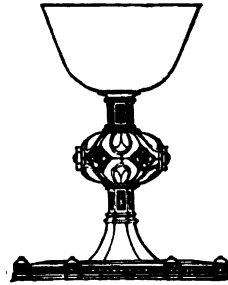
worked, and were used by goldsmiths to give richness and effect to their work.



23.
14TH CENTURY
CHALICE,
No 233, p. 55.

The pastoral staves, which before the invention of the transparent enamelling that belongs to this time of finer embossing and engraving had been bold but simple in shape, were now made of extraordinary richness. The stems were covered

with plates of silver-gilt or of gold, the curved heads were longer, and coloured with beautiful enamelling. The architectural type, so unlikely to suit a staff, was used in the ornamented heads or knops, from which the curves spring with great effect, whatever might have been thought beforehand as to its propriety. There are good examples in the museum. A still finer example, the work of William of Wykeham, of the fourteenth century, is preserved in New college Oxford, his own special foundation. The upper part is a nest of the richest niche and tabernacle work in hammered silver-gilt, the niches filled with small images of the saints, and the plain surfaces coloured with enamel. The founder's own image remains in the volute, kneeling before the blessed Virgin, to whom he dedicated his two colleges. Her's has been removed since the change of religion.



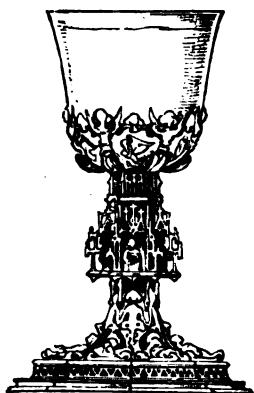
25.
15TH CENTURY
CHALICE,
No. 2102, p. 100.

Paxes came into use in the thirteenth century. They are plates of gold, silver, or gilt metal, or pieces of carved ivory, set in frames, commonly architectural fronts, doorways, or panels, with a handle at the back, which were kissed by the priest during the mass and carried round to communicate the kiss of peace. Beautiful examples of paxes of the fifteenth and sixteenth centuries will be seen in the collection.

The beauty of architectural ornament, quaint in design and most minute and elaborate in execution, is perhaps best shown on a morse or clasp for a cope, No. 394, described p. 98. The adoration of the Magi, a composition in complete relief, is placed in a sort of courtyard or cloister, surrounded by buildings, part representing the top of the palace of Herod, who, with his guards, looks down on this scene. Below is the house of Loreto, in a green enamelled field, with figures, flowers, and animals in gold upon it. The different details of the buildings

require a careful study ; though ornamentally balanced these tiny structures are varied throughout, and seem studied from architecture well known to the artist.

One of the most beautiful examples of architectural ornament in the collection is a chalice of the fifteenth century, of which the knop and stand is a mass of rich architectural tabernacle work in silver-gilt ; it is numbered 631, and fully described in its place, p. 80.



26.
FIFTEENTH CENTURY
CHALICE.

It is impossible to give more than a glance at the goldsmiths work made for religious use of the three last centuries of the mediæval period. The treasuries of many large churches in Germany retain a great number and variety. Those of Aix-la-Chapelle ; of several churches in Cologne, and Deutz ; Münster in Westphalia ; Hildesheim in Hanover ; have been noticed. The churches of Essen, Treves, Paderborn, Kaiserworth, Siegburg, Limburg, Xanten, and many others are still rich, though great numbers of these objects were destroyed during the Lutheran reformation and the wars of the seventeenth and eighteenth centuries. Nevertheless, some Lutheran churches in Germany have retained all their old chalices, though using but one. The small church of St. Peter alone, in Soest, for instance, still possesses twelve. There are numbers of crosses, various vessels, and old vestments still kept in the cathedral of Halberstadt, and, no doubt, many other Lutheran churches might be named in which the same conservatism has prevailed.

From the thirteenth century onwards the arts, that of gold and silver work especially, ceased to be confined to the cloister. Goldsmiths' guilds were founded, and rich and costly vessels and utensils, table and personal ornaments, were made for the princes,

barons, and feudatories, amongst whom the landed property of Europe was parted out.

Italy, more fertile and rich than the northern kingdoms, with richer municipal institutions, better navies, and greater commerce, was divided into small but wealthy states. At the head of many of them were independent princes, and other states, such as Venice, Genoa, Pisa, though little more than wealthy mercantile cities, had a nobility far richer in proportion than the feudatories of the great northern states. In Italy, therefore, when comparative peace was established, the goldsmiths produced the most numerous, and the most beautiful, works; France, Germany, England, and Spain followed the example, but not so completely or with such method as after the end of the mediæval period. It was in Italy that Niccola Pisano and John his son invented the translucent enamel already described.

The greater use of plate and personal jewellery called attention to the frauds practised by goldsmiths and jewellers, as early as the thirteenth century. Laws were passed compelling guilds of goldsmiths to use stamps to secure the purity of the metal. Others forbidding the use of false jewels with real gold, and *vice versa*. To this part of the subject it will be better to recur later on.

We have few of the personal ornaments of the jewels or household plate of the thirteenth or fourteenth centuries, but there are many descriptions. The coronation spoon, described amongst the casts, ought perhaps to be considered as one of the vessels used at the altar, but it has been preserved amongst the regalia of the tower, and is the only piece of mediæval metal work in that collection, except the state swords. It is of gold, the bowl oval, divided by a spine down the middle, the stem twisted with a flat knop



27.

CORONATION SPOON, p. 317.

set with precious stones half way down its length, and fashioned into a dragon's head where it joins the bowl. The crown, sceptres, and other state jewels, and the various objects used at coronations and coronation feasts, except the ivory sceptre called that of Anne Boleyn, are none of them older than the restoration of Charles II. In the middle ages, and, indeed, from remote antiquity,² sceptres were not only rods or emblems of authority at coronations but were used during the sessions of parliament by the king, who ratified charters or acts of parliament by touching each document with the sceptre. This usage has fallen into abeyance in England since the revolution of 1688: if the writer of these pages is not mistaken.

The personal splendour of princes and noblemen during these centuries was great. Of all the princes of Europe, perhaps, the dukes of Burgundy had the richest and most costly court during the fourteenth and fifteenth centuries. The goldsmiths of Burgundy and of the low countries were the most accomplished artists of their time. The plate armour of barons and knights, though few complete suits now remain earlier than the fifteenth century, can be studied in many monumental portraits faithfully produced from life. It was more than a noble and costly dress, it was consecrated in the eyes of the generations who wore it. It represented the mystic armour of the Christian hero, the "helmet of salvation, the breastplate of justice," &c.³ It was put on by the knight after vigils and prayer and a bath.⁴ Accordingly armour was enriched in proportion to the wealth of the wearer. The helmet was jewelled, sometimes covered with velvet. An example of a

² Esther: "Such to whom the King shall hold out the golden sceptre," &c. Ch. iv. 11, and again v. 2.

³ Eph. vi. 14.

⁴ All knights created with great ceremonies were "of the bath."

Knights created at coronations were so named, and the bath was used down to the creations at the coronation of Henry VII. and Elizabeth of York, perhaps not later.

covered helmet can be seen in the tower of London. William of Hainault gave a jewelled helmet to his son-in-law, Edward III., in 1334. Elizabeth of York decorated the helmet of Henry VII. with her own jewels when he started on his expedition to the north against Perkin Warbeck.⁵ The crown was worn on it, and the device of the family. The belt was of leather, silk, or precious tissues, and covered with scales or plates of gold or silver-gilt and enamel, or jewelled. No. 4278 is a belt of gold tissue with buckle, studs, and other ornaments of silver-gilt. It is probably of the fourteenth century. The richer girdles were made of wrought metal jointed together and set with precious stones. The belt went round the body at the hips. The spurs and the hilt and mountings of the sword, dagger, and the scabbards were of gold or silver gilt. The sword-hilt of Henry V. at Azincourt was of gold and jewelled. Gold chains of massive links were worn round the neck and badges, reliquaries, or love tokens were fastened to them. A small triptych which contains a *pietà* may be studied, No. 633, p. 106. No. 250 contains a small St. George and the dragon. No. 218 is a small reliquary with chivalrous devices in enamel. In the fifteenth and sixteenth centuries costly armour and accoutrements mounted with bosses, bells, buckles, &c. of gold and silver were added to horse furniture. In this way a great part of the wealth in goldsmiths' work of these centuries was carried on the person of the knight and of his horse. Ladies of condition and wealth wore jewels on the head dress, brooches, chains, belts, and rings.

From the thirteenth century the houses of feudal lords were furnished, many of them very richly, with silver, silver-gilt, and occasionally pure gold plate. Many inventories of



28.

FIFTEENTH CENTURY TRIPTYCH.

⁵ Strickland, ii. 314, iv. 48.

royal treasure are extant, put together with care, and giving a tolerably exact account of each object, with the nature of the precious stones with which they were set.⁶

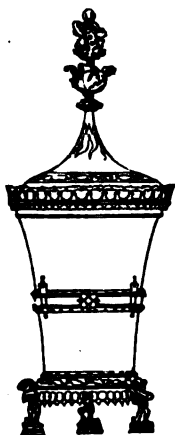
The miscellaneous items of the dining-table are referred to in the old French romance of *Partenoz de Blois* :—

“ Tables, mises, et doubliers,
Couteaux, failliers, et cuillers,
Coupes, henas, escuelles d’or et d’argent.”

and in *Richard Cœur de Lion* :—

“ Now styward I warne the
Bye us vessels gret plente
Dyffchys, cuppys, and sawfers,
Bollen treys and platers ” &c.⁷

There are several good examples of hanaps or covered cups of the fifteenth century in the museum, such as No. 7941, p. 115.



29.

HANAP.

The dishes and platters continued to be of pewter or of wood, and square, down to the sixteenth and seventeenth centuries in houses of people of smaller means and more simple manners.

In royal and great feudal houses the guests washed the hands before dinner and after in dishes of enamelled bronze, silver or silver-gilt, sometimes after dinner in perfumed water or rose water, and, in some cases, to the sound of the trumpet.⁸ ‘ Even as late as the fourteenth century,’ according to Turner, only knives and spoons were in general use at meals.

Examples of silver enamelled dishes and spoons are described at p. 66. Forks are never shown in illuminations of feasts or dinners. The knives had handles of silver or ivory, but it was common for noblemen to eat with knives pulled out of their wallets. According to Froissart,⁹ one of the tokens

⁶ Of the Duc d’Anjou. Of Charles the VI. of France. See Labarte Handbook, ch. vii.

⁷ Turner, domestic arch. iii. 57.

⁸ Ib.

⁹ Ib., vol. iv., c. xcvi.

by which Gaston de Foix was known to his adherents was a certain knife he carried about him with which he helped himself at meals. Forks, however, were occasionally used. Eleanor of Castille, queen of Edward I., had amongst her plate a pair of knives with silver sheaths enamelled, with a silver fork handled with ebony and ivory, and a fork of crystal.¹⁰ Forks were considered articles of extreme luxury. Piers Gaveston, favourite of Richard II., the ideal of a mediæval dandy, had three silver forks for eating pears: John, duke of Brittany in 1306, had one "to pick up soppyes."¹¹

The dishes, bowls, and ornamental plate put on the table on ceremonial occasions such as coronations were costly and most curious. We no longer speak of *feasts* in our day. In the middle ages, when markets were ill supplied and money scarce, princes made progresses to distant houses and estates and consumed what was gathered in each by purveyors or paid in kind by tenants. When a great entertainment could be given, it might often soothe or reconcile the nobility of a discontented province, and preparation was made accordingly. Henry III. spent 300,000 marks on the marriage feast of his son Edward at Bordeaux. In the Temple, in Paris, Henry entertained St. Louis, and the king of Navarre, with his son and daughter-in-law at an historical meal called the "feast of kings" from the kings and queens he entertained. Eleanor of Provence was met on her first journey to London by three hundred and sixty citizens on horseback richly dressed, and each carrying a gold or silver cup for the coronation feast¹² (their own no doubt, brought to show on the occasion).

Mr. Herbert, in his history of the city corporations, quotes details of the plate of Edward I. among which we may note thirty-four pitchers of gold and silver, for wine; ten gold chalices of the value of 140*l.* to 292*l.* each; ten cups of silver-gilt, some

¹⁰ Record commission, p. 78.

¹² Matthew Paris, *Q. England*, vol. ii.

¹¹ See Authorities in Turner, ii. 65. 109.

with stands of the same or enamelled; more than a hundred smaller silver cups of from 4*l.* to 118*l.* value; cups of jasper; plates and dishes of silver; gold salts; silver hanapers or baskets; *justa argenti anellata* (jugs of hammered silver), round which were two figures of the king and two of the queen; a large silver image of the king in a surcoat and hood on a plate of silver; a large ewer set with pearls all over,¹³ and many more. No. 403, a covered drinking cup of Burgundian or Flemish origin, is carefully worked with architectural mouldings, and has four mullioned windows with geometric tracery round the body, and four in the cover, filled with panes of transparent enamel set in gold, through which the light passes.



30.

FIFTEENTH CENTURY CUP, No. 403, p. 79.

¹³ City companies, ii. 128, note.

Bowls of maple wood were often set in gold, silver-gilt, or silver, and called mazers. Several can be seen in the collection. Besides cups, jugs, covered and standing cups, or images, such as that of king Edward just mentioned, the table ornaments were often in the shape of animals, apes, stags, sometimes on wheels, with hounds, horses and huntsmen. Eleanor of Provence received from Marguerite queen of France, her sister, for a coronation present, a large peacock of silver, with sapphires and precious stones, wrought with silver set in the tail. From the beak perfumed waters were poured into a basin of chased silver, in which it stood. This was for washing the fingers after meals.

The wassail bowl was round, like the mazers, and passed from hand to hand. It was the favourite drinking vessel. It was sometimes covered with costly work, enamelled with the arms of the owner, had "curious emblems and choice old legends, " expressive of hearty goodwill and fellowship, inscribed on the " rim and cover. Engraved on the bottom, St. Christopher " appeared before the eyes of the wassailer as he drained the " bowl."¹⁴

The salt cellar was an important feature of the table. It was of gold, silver-gilt, or plain silver, generally it had a cover; a napkin was placed over the salt when not in use to keep the cover from actually touching the salt. This tradition survives in the salt cellars of the seventeenth century, kept in the tower of London. Salt was the emblem of hospitality. No guest was placed below the salt, guests usually sitting on one side only of the mediæval table. When they sat on both, or on lower side tables, the salt marked the limit of the high seats or dais. A curious silver gilt and enamelled salt cellar,¹⁵ that of the

¹⁴ On one belonging to Mr. Evelyn Shirley, temp. Ric. II.

" In the name of the trinitee,

" Fille the cup and drink to me."

Turner, ii. 61, 599.

¹⁵ It was exhibited in South Kensington.

founder, is kept at All Souls college in Oxford. It is in the shape of a giant.

If the salt cellar was the most significant piece of plate on the mediæval table, the most costly and curious was the ship or *nef*. It was usually in the shape of a boat or ship. Sixteenth century *nefs* were made with masts, yards, shrouds, sailors climbing in the rigging: models, or conventional models, of actual ships as they were represented to the un-sea-going world. One is now exhibited in the South Kensington museum, belonging to Mr. Leyland (see p. 371), and others are not unknown. The name is derived from the French word *navette*,¹⁶ a vessel in the shape of a boat in which incense is kept for the altar. The *nef* held spices and sweetmeats, and was in place of the *épergne* of more modern times. One is kept in the Rathhaus of Emden in Hanover, with masts and rigging, from the hull of which wine was drunk, but this piece is probably not older than the end of the sixteenth or early seventeenth century. It was sometimes put on wheels. Piers Gaveston, already quoted, had among his jewels in 1313, a ship of silver on four wheels enamelled on their sides. In the inventory of the jewels of Edward III., a ship of silver is numbered. It was on four wheels, and had gilt dragons on both ends. It was valued at 12*l.* 7*s.* 4*d.* Piers Gaveston had basins and ewers for washing the hands before and after meals, of gold and silver enamelled with his armorial bearings.¹⁷

On occasions of ceremonial festivity, such as coronation feasts, the gold and silver cups, ewers and basins used by the king or queen, became the perquisite of the great state officers, whose duty it was to hold or hand them. Gold and silver coin were showered down on the heads of the king and queen, e.g., Edward I. at his coronation.

Mention is made often in old chronicles of the offerings

¹⁶ Turner, ii. 59, 599.

¹⁷ Turner, from Rymer *Fœdera*, iii. 392.

made particularly on these occasions by the king and queen at the high altar of Westminster abbey, for instance:—Edward II. offered, first, a pound of gold in the likeness of a king holding a ring in his hand; the second was, eight ounces of gold in the form of a pilgrim putting forth his hand to take the ring.¹⁸ This represented the legend of St. Edward the confessor receiving a sapphire ring from the hand of St. John the Baptist in Waltham forest (still worn at coronations, and actually used, it is said, by her Majesty). From this tradition the old royal manor of Havearing Bower derived its name. It is often named in the annals of the Tudor kings. The offering of the pound of gold was made at the last coronation. “Her first oblation, a pall or altar cloth of gold, and an *ingot* or “*wedge* of gold of a pound weight.”¹⁹ In the middle ages these offerings were in the likeness of the saint to whom the king or queen had a special devotion.

The plate of Isabella of France, the queen of Edward II., is worth notice, as showing the property of this kind held by queens as parts of their dower. She brought to England, besides two gold crowns set with precious stones, several gold and silver drinking cups, gold spoons, fifty silver porringers, twelve great silver dishes, and twelve smaller, besides jewels, clothes, linen, and tapestry.

The dispositions in mediæval wills in regard to hereditary jewels and plate are curious illustrations of the splendour in which so many of the rich feudal lords lived during these centuries in this country. We may wind up this account of mediæval plate with a glance at a few of these taken from the testaments vetusta of Sir N. Harris Nicolas. Most of these wills dispose of chalices and sacred vessels used in the private chapels of the testators; of reliquaries, and of relics. For instance—the earl of Warwick in 1380 “a bone of St. George;”

¹⁸ Q. of England, ii. 216.

¹⁹ Last Coronation service.

Humphrey de Bohun, earl of Hereford, in 1361 bequeaths "a crofs of gold in which is a piece of the true crofs of our Lord," and this is found in many wills. Gold and filver plate is left for making facred veffels. Lionel, duke of Clarence, in 1368, after difpofing of a girdle of gold and a favourite horfe called Maughreleyn, devised to John de Capell, his chaplain, a "girdle of gold to be made into a chalice in memory of my foule, alfo the circle of gold with which my brother was created prince, and the circle with which I was created duke."²⁰

Jewels are mentioned which are tokens of tenures of land. Sir Michel de Poynings bequeaths "a ruby ring, which ring is called the charter of Poynings."²¹ Quaint drinking cups and falt cellars in the fhape of animals have been mentioned. Edmund, earl of March, in 1380 bequeaths "a filver falt cellar in the fhape of a dog, and our beft gold horn with the belt. To our daughter Elizabeth a falt cellar in the fhape of a dog, a gold cup, and one hundred pearls." By the fame testator; "to Symon of Sudbury, archbifhop of Canterbury, a tripod with two filver lions, gilt and enamelled, a pouche in the form of the body of a ftag with the head of an eagle."

Richard, earl of Arundel and Surrey, in 1392 leaves his wife Philippa (among other pieces) her own cup, called *Bealchier*, two falt cellars of filver; two candlesticks of filver, for fupper in winter; "a pair of bafons in which I was accuftomed to wafh before dinner." The duke of Lancafter in 1397, *inter alia*, "a chain of gold of the old manner, with the name of God in each part."

Several generations of earls of Warwick, fplendid gentlemen and princes, were poffeffed of plate and jewels of extraordinary value. Earl Thomas, for instance, in 1400 bequeaths an "image of the bleffed Virgin; two cruets in the fhape of

²⁰ Test. Vetusfa.

²¹ Ib., p. 73.

“angels;” (many sacred vessels, and the sword and coat of mail of Guy of Warwick) his “cup of the swan, and knives and salt cellars for the occasion of the coronation of a king.” Earl Richard, in 1435, to the collegiate church of Warwick an image of our Lady, in pure gold, there to remain for ever (only a century in fact) in the name of a heriot. He desires his “executors to cause four images of gold, each weighing twenty pounds, to be made like unto myself, in my coat of arms, holding an anker.” These were for the shrines of St. Albans, Canterbury, Bridlington, and Shrewsbury. Amongst his table plate were two dozen silver dishes, twelve chargers, twelve saucers of silver, a pair of covered silver-gilt basons, four other basins, and four ewers of silver; twelve pieces of silver of one sort with “my arms enamelled on the bottom of them; a great paytren; a cup of gold, with the dance of men and women.” Again, Isabel, countess of Warwick, in 1439 bequeaths to the altar of our Lady of Caversham “a crown of gold made of my chain, weighing twenty-five pounds, and other broken gold in my cabinet, and two tables, the one of St. Katherine the other of St. George, the precious stones of which tables are to be set in the said crown.”

Walter Hungerford, knight, lord of Hungerford, Heytesbury, and Hornet, in 1449, to his son Sir Edmund, “a cup of gold, and cover with a sapphire on the head; best pair of cuirasses to be chosen by Robert Hungerford, lord Molins, out of the armour at Farley Hungerford; a cup of silver bordered with gold,” &c.

Lastly, it is to be noted that in the fifteenth century the heads of the profession of law became possessors of large personal property in plate. Sir Thomas Lyttleton, justice of the common pleas (died 1487) bequeaths, “a bason of silver, ewer of silver, two great salt cellars, and a kever, weighing ninety-three oz.; a standing plain gilt piece with plaine gilt kever, weighing twenty-four oz.; six bolles of silver, in the middle of which been enamelled six months of the year” (emblematic compositions,)

“ ‘standing peece’ with kever and two others; depe washing
 “ bafon of silver, forty-one oz.; two salt-cellars, a kever to one
 “ of them, weighing thirty-one and a half oz.; another of
 “ silver, all gilt, in the myddes of which be three eagles with
 “ kever, weighing thirty-three oz.; low peece of silver with
 “ kever;” a dozen of best spoons; four more salts, and several
 other pieces of silver, with their weight *Inter alia* he names,
 “ the best dofein of the *second best* sort of his spones,” and
 “ a dozen spones of the third sorte.” A splendid service of
 plate for a man not holding one of the great offices of the
 state, showing that the law was a remunerative profession four
 centuries ago.

Wealthy merchants of the thirteenth, fourteenth, and fifteenth centuries, the municipal dignitaries, and the heads of corporations and guilds were not far behind the great lawyers in the outward insignia of their offices. They were, perhaps, more modest in their plate and in the personal expenditure of their families.



The pointed architecture of northern Europe, carried out with such unity and completeness in ornamental detail, was never so entirely at home in Italy. The gold workers, however, of Venice and Florence, and of Umbria and Tuscany, produced beautiful works in the style of that architecture, as their contemporaries did in France, England, and Germany. This may be seen by referring to the chalices, the crosses, and other works in hammered metal, generally enamelled, of Italian workmanship in the museum.

Two remarkable examples must now be referred to, the silver altar of Pistoia, and that of St. John the Baptist, in Florence. The latter of these was begun the first, and maestro Cione, a goldsmith of the first half of the fourteenth century, executed a bas-relief, still preserved, illustrating the life of St. John. This altar, however, was re-made.

That of Pistoia was begun in the fourteenth century. It is composed of a number of bas-reliefs, small images and figures in high relief. There are nine bas-reliefs on the right side illustrating the life of St. James. They are the work of Leonardo di ser Giovanni of Florence in 1371. The corresponding bas-reliefs on the left side are by the same hand. A shrine over the altar contains the relics of St. Atto. A bas-relief on the face of this shrine representing the Annunciation, is by Pietro, son of Arrigo Tedesco, a German, done in 1390; nine half-length figures are from the hand of the same artist. Two prophets on the same part of the altar are by Brunelleschi, the architect, said to be the only examples of silversmiths' work by his hand still remaining. An image of St. James, also on this upper part, is by Giglio, or Cillio, of Pisa, done in 1350. The angels, the tabernacle, and twenty-four small figures to the right and left of St. James are by Pietro Tedesco. Other small images distributed about the altar are the work of Nofri, 1396; Atto Braccini, of Pistoia (1400); and Pietro, son of Antonio, of Pisa, 1456. Lorenzo del Nero, of Florence;

Ludovico Buoni, of Faenza; Meo Ricciardi, Cipriano, and Filippo are names of goldsmiths connected with this great work. The whole weight is estimated at 447 lbs.

The altar of St. John the Baptist in Florence had been begun in the fourteenth century. It was destroyed to make materials for a new and richer one. The guild of merchants, in pursuance of an intention long held to cover the altar of the baptistery with plates of silver, illustrating the life of the Baptist, had the old altar melted down in 1366; the new one was not completed till 1477, and two bas-reliefs are wanting to this day. This altar is shown on the feast of St. John. It is about three yards and a half in width by three feet and a quarter deep, and four feet three inches or thereabouts in height. The front is divided by a niche with tabernacle work, containing the image of St. John, and rich niches and tabernacles are on the two ends of the front. The space between is covered with eight bas-reliefs in a double tier, four-and-four on either side. The figure of the Baptist is of silver-gilt, upwards of two feet high (twenty-six inches according to Labarte), the work of Michelozzo, in 1452.

Each of the ends of the altar contains four bas-reliefs, disposed like those on the front; sixteen in all: but two are still wanting, and are represented by paintings. These bas-reliefs represent the acts of the saint, and are in high relief, some twelve inches high. The frieze is made up of a row of forty-three niches, containing small silver images. The borders and frame pieces are elaborately ornamented with windows, little niches, with translucent enamels over reliefs, and niello. Altogether, these two altars are masterpieces of the greatest goldsmiths of the two centuries during which the art called Gothic reached its highest perfection and began to decline.

A large crucifix, a rood representing the Crucifixion, in silver, over eight feet high, belongs to the ornaments of this altar. It is the work of Milano, son of Deì; Beato, son of Francesco,

and Antonio del Pollaiuolo. Candlesticks of silver, made for the same altar, by Antonio del Pollaiuolo, were melted in 1527.³⁷ Two reliquaries of gold and silver containing the heads of SS. Peter and Paul; made by Giovanni Bartholi, and Giovanni Marci, in 1369 for Urban V.; are kept over the high altar of St. John Lateran in Rome.

Among the great Italian goldsmiths of the fourteenth and fifteenth centuries must be numbered Luca della Robbia; Antellotto Baccioforte and Maggiano of Piacenza; Nicolò Bonaventura and Enrico his nephew; Arditi of Florence, and Lorenzo Ghiberti, author of the bronze gates of the baptistery of Florence; Bartolommeo Cenni, Andrea del Verrocchio, Antonio Salvi, Francesco, son of Giovanni. Antonio del Pollaiuolo holds the highest place.

All the methods, accessories, and resources of the art of the goldsmiths of these three centuries were continued by the Italians to the close of the mediæval period. In the middle of the century they invented the art of printing from their engraved plates. Maso Finiguerra, a worker of niello of great repute, in Florence in the middle of the fifteenth century, made a pax in 1452 for the same baptistery of St. John; now in the cabinet of bronzes of the gallery at Florence. An impression on paper from the plate, before the lines were filled in with black enamel, is now in the public library in Paris.³⁸ It is the earliest known example of an impression from an engraved metal plate. The art of engraving, whether for the decoration of the piece of metal work engraved, or for the purpose of taking printed impressions, now became an important branch of the goldsmiths' art. Another accomplishment was the sinking of dies for coins, and specially for portrait and memorial medals, for paxes, and for other goldsmiths' work,

³⁷ Gori, *Thesaur. diptych.*

³⁸ Labarte, from Du Chefne, *Handb.*, 249.

in which flat surfaces could be first embossed by casting or striking the cold metal, then by finishing with the graver. A number of beautiful examples may be studied in the museum.

XIII.—THE REVIVAL.

Before the close of the fifteenth century many causes were combining to bring about a change in the arts of painting, sculpture, and architecture. The taking of Constantinople by the Turks, the council of Florence, and the reunion of the Greeks, brought the Greek language and literature to the knowledge of the Italians. Printing was invented, and the works of the ancient poets and writers, Greek and Latin, known heretofore, if at all, by manuscripts rarely met with, were put within reach of the learned, and were welcomed with enthusiasm. This was the "Renaissance," or revival of the ancient learning. We have in our day but a faint conception of the delight and excitement which this revival produced in learned Europe, more especially in Italy. It must be enough here to say that the arts, and that of the goldsmith with others, were engaged wholly in the new range of thought and of aspirations which possessed the rising generation. Vessels for religious use were made according to the prevailing fashions. In this monstrosity, No. 287, decorated with translucent and painted enamel, the reader can see an example of these renaissance changes. Numberless grand old reliquaries, chalices, and other vessels were broken up, melted, and remade, all over Europe, in Italy and France especially. The lovers of the new fashions had no sort of sympathy, such as we feel, with the splendour or skill of older generations.

The Church even took a lead in these changes as regards all arts concerned in her service. The peninsula of Italy had been cleared of foreign armies mainly through the activity of the

popes. They and all the princes of Italy enjoyed a freedom and a renewed prosperity to which their various states had long been strangers. The popes became patrons of the poets and



32.

MONSTRANCE. ITALIAN. FIFTEENTH CENTURY.

No. 287. '64, p. 101.

artists of their age, and their influence, in this respect, reached beyond the boundaries of their own states into most of the countries of Europe.

The earliest works of the renaissance, known in Italian as the "quattrocento" period, partook of the character of the age that was drawing to a close, and of the new ideas. This union of two styles was more common in the French, Flemish, Burgundian, German, and English art than in that of Italy, but it is to be noticed in the metal work of Italy as well. The seriousness and simplicity of traditions so long followed prevented artists trained in the earlier schools and workshops from throwing themselves into the broader and bolder lines and forms of the art of ancient Rome. Hence there is a singular sweetness and tenderness in much of the work of the early artists of the revival.

The goldsmith had been the type of the complete artist during the middle ages. He worked in all materials, and produced an infinite variety of designs for all sorts of things, from enamelled and gilt reliquaries to brooches, belts, buckles, and jewellery of all sorts, and on every scale of size and magnificence. Under the revival it will be found that many of the greatest painters, sculptors, and architects had been goldsmiths first, or had got their education in art in the workshops of master goldsmiths, still schools of every kind of artistic accomplishment.

Francesco Francia, a goldsmith of Bologna, is spoken of by Vasari, for the excellence of his enamelling on metal in relief. He was celebrated as a sinker or cutter of dies for coinage and for medals, a kind of work which was much favoured by the Italian princes of the late fifteenth century, of whom many beautiful portraits were made in this particular form. He did not learn painting till after he had grown to manhood, and it is as a painter that he has become famous in after ages. His metal work, so far as we can judge of it from his painting, like that of Sandro Botticelli, (to whom the design of a pax, No.



33.

PAX. EARLY SIX-
TEENTH CENTURY.
No. 1205, p. 123.

4408, page 105, is attributed), partook of the tender and serious beauty that belonged to this earlier time. No. 1205 is of the same date or a little later.

Domenico Ghirlandajo, so called from the garlands he made of jewels for the Florentines, was another painter trained under his father Tommaso, a goldsmith, who became a painter in later life, and is known to us by his paintings. He made silver lamps, which have been destroyed, and if we may judge of these by his paintings we may class him with the artists first named.

A still more celebrated name is that of Andrea del Verrocchio, the master of Leonardo da Vinci in painting, and the sculptor of the statue of Bartolommeo Coleoni in front of the church of SS. Giovanni e Paolo in Venice, the earliest and the grandest of modern equestrian statues. He has been named among the goldsmiths employed on the silver altar of St. John. He was sent for by pope Sixtus IV. to restore the images of the apostles in the pontifical chapel. Another goldsmith of great name was Ambrogio Foppa, called Caradosso, of Milan. He was skilled in the whole range of goldsmiths' work, principally, says Vafari,³⁹ in enamelling on relief and in medal cutting. Michelagnolo di Giuliano was a goldsmith of Florence, much employed by Lorenzo and Giuliano de Medici, for whom he made embossed armour, enamels, niellos, and jewellery of every kind. He was the first teacher of the goldsmith whose name stands above all others of the revival of the sixteenth century, Benvenuto Cellini, who writes of Giuliano with great praise in his autobiography.

XIV.—THE SIXTEENTH CENTURY.

The goldsmiths' work of the sixteenth century reached its greatest splendour and beauty in the hands of Benvenuto Cellini. He is the artist of all others who represents the goldsmiths, the

³⁹ Life of Bramante.

silversmiths, and the jewellers of the revival, as Michel Angelo and Raphael represent the painters and sculptors. He was



A REID DEL.

34

PAX. ITALIAN. SIXTEENTH CENTURY.

No. 401. '72, p. 126.

born in the year 1500, and was apprenticed at thirteen to Michel Angelo. From him he went to the workshops of many goldsmiths in Florence, Pisa, Bologna, and Siena.

At nineteen he went to Rome. He returned to Florence but was driven away in consequence of a fray, returned to Rome and entered the service of Clement VII. for whom he made coins and medals. He took the military command of the castle of St. Angelo, and while there took to pieces the jewels of the pope by special command to get money to pay the troops while the pontiff was besieged by the Spaniards. According to his own account they produced four hundred pounds of gold. During fourteen years he worked at jewellery and goldsmiths work for the sovereign pontiff, paying visits to Naples, Florence, Venice, and other cities of Italy, making some stay in Padua. From thence he travelled to Geneva, Lyons, and Paris. He was introduced to Francis I., but returned to Rome, and was imprisoned on the charge of having robbed the castle of St. Angelo of some of the treasure he had got together during the siege. He was released, and returned to Paris in 1540. Cellini spent five years in Paris, then quarrelled with madame d'Estampes, mistress of the king, and got permission to return to Italy. He then took service with Cosmo dei Medici in Florence and worked for him till his death in 1570. During these years he undertook the mint of the grand duke, made beautiful jewels for the dukes, and executed several important pieces of bronze sculpture. Vasari speaks of his many works in gold, enamel, and jewellery set with precious stones, as of the highest merit. He covered the vessels he executed with small figures, such as a chalice of gold ordered by Clement VII., the cup of which was supported by the theological virtues. His jewels were enriched with figures on a minute scale. He made a clasp for a cope for the same pontiff, which contained a representation of the Eternal Father. A necklace containing the history of the Passion, with separate compositions in each of its links, has been exhibited by lady Mountcharles in the S. K. museum; it might without improbability be attributed to Cellini. A book of hours is in the museum of the duke of Saxe Coburg,

the cover of which, ornamented with little figures and compositions in enamelled gold, is attributed to him. A salt cellar of his workmanship is in the museum of Vienna. A book cover of beautiful workmanship with compositions relating to the fountain of youth and other poetic subjects, is to be seen in the collection, described under No. 736. '64, p. 144. It comes, probably, from the admirable school of jewellers established by Cellini in France. There are two precious cups attributed to Cellini at Munich and, it need not be said, a vast number of jewels are attributed to him on no sufficient authority. Amongst these must be numbered an onyx vase exhibited by Mr. A. J. B. Beresford Hope in the S. K. museum. Considering the number of rich and costly cups, vases, and jewels he is known to have made and the value that was set on them in his own day and since, it is not unreasonable to suppose that many of his works must still remain, cautious as we should be in accepting the claim of his authorship.

Cellini wrote two treatises, one on sculpture and another on the goldsmiths' art. He treats, as Theophilus does in his *schedule*, of the setting of precious stones and the making of enamels. He describes the translucent enamel laid over reliefs of silver, so common in the fine chalices and vases of the fourteenth and fifteenth centuries; and of enamel made in bands of gold and set transparently as glass in the side or bottom of a vase, as in the vase 403. '72, p. 79, already noticed. French writers give this kind of enamel the name of "plite" or "plique à jour." Cellini⁴⁰ discusses the method of its execution, speaking of a cup of this kind shown him by Francis I. The enamel paste is put into compartments prepared for it with false sides, an iron cup inside, and a plate of the same metal outside. The enamel can be fused and attached to the surface of the gold without softening the surface of the iron sufficiently to prevent the

⁴⁰ Trattato, ch. iii.

removal of both the inner and outer false sides, and the enamel can then be polished. The processes described by Cellini in the sixteenth century are on the whole the same as those contained in the treatise of Theophilus. Jewel setting, enamel and niello, hammered and cast work are treated by both in the same way or with little substantial difference. Though certain kinds of enamelling had not been discovered in the time of Theophilus, the goldsmiths had practised for 400 years most of the processes of their craft. Cellini was a contemporary and admirer of Michel Angelo and of the great Italian artists of his day, and his art represents the ideas then so popular, the symbolism and imagery of the classical Olympus.

The reliquaries, chalices, monstrances, and other work made for religious uses during the sixteenth century were not comparable with the work of the middle ages for serious and appropriate treatment. Still they were elegant, often of beautiful execution, as in the pax, No. 401. '72 : for a woodcut of which see p. clx.

A variety of smaller utensils or ornaments, such as brooches, bells, and other objects for ecclesiastical use, was profusely decorated with embossing, engraving, enamel, and precious stones. This hammer, '72. 266, described among the casts, was made for the jubilee of 1550.

It would be difficult to say whether France, Flanders, Spain, or Germany was the first to follow the example set by the Italians and the French. In Paris, as already noticed, Cellini had been received and had established goldsmiths'



35.

HAMMER. ITALIAN. SIXTEENTH CENTURY, p. 328.

workshops. He⁴¹ himself bears witness to the abundance and excellence of their ecclesiastical metal work, imagery, and table plate, unsurpassed in other countries.

The artists who succeeded Cellini made numbers of jewels composed of precious stones, misshaped or *baroque* pearls, with additions in gold and enamel. Valerio Vicentino, to whom a cross (p. 121) is attributed; Giovanni da Ferenzuola; Luca Agnolo; Pilote; Piero, Giovanni, and Romolo del Tovaloccio; Piero di Mino; Lautizio of Perugia; Vincenzo Dati; Girolamo del Prato, are among the names of Italian goldsmiths of this period. Benedict Ramel was goldsmith to Francis I.; François Desjardins to Charles IX.; Delahaie to Henri IV. François Briot was a goldsmith of great skill in embossing tankards, cups, and various kinds of plate. There is a pewter cup by this artist in the South Kensington museum. It was no doubt a model made for a work in silver-gilt, unfortunately nothing is preserved of his work but the models. It seems to have been not an uncommon custom with artists to make and keep them. Cellini himself⁴² recommends that goldsmiths should keep proofs in lead of their castings.

Cups in the shape of the classic patera and calix and embossed table plate were made in incredible quantities in Italy and for all the courts of Europe. Many drawings of such pieces are kept in the library of the S. K. museum.

Among the processes in use in the sixteenth century by Italian goldsmiths should be included damascening, or working designs in gold and silver on iron, bronze, and other metals. There are different methods of executing damascene work. The ground is tooled over with lines according to the design proposed. Gold or silver wire is hammered or pressed into these cavities and the harder metal takes firm hold of the wire. On softer metal thick leaf is hammered into the cavities, the edges of which are

⁴¹ Trattato del Oreficeria, 130.

⁴² Ib. 129.

pressed down so as to fasten in the gold or silver leaf. A mirror case and other beautiful examples are described at p. 131. The best known artists in this material are Paolo, surnamed "Azzimino," from his skill in damascening; Paolo Rizzo of Venice; Giovanni Pietro Figino, Bartolommeo Piatti, Francesco Pellizzone, and Martino Ghinello, all of Milan. According to Cellini the Lombards excelled in damascening the foliage of the ivy and the vine, the Tuscans and Romans in the acanthus.

The great wealth of Spain, the gold mines in it, the early discoveries of America, and the quantities of the precious metals brought from thence by the navigators of that country, made the Spanish towns the homes of wealthy guilds of goldsmiths. The quantity of ecclesiastical metal work and of plate for household use in that country must have been enormous towards the beginning of the sixteenth century.

Spanish reliquaries and monstres of the middle ages were made after architectural models. This fashion continued into the early part of the sixteenth century. There remain, however, as M. J. Riaño tells us, "objects of silversmiths' work worthy of notice where there is no architectural model, *e.g.*, images of the Virgin covered with silver plating in imitation of drapery. Curious examples are to be seen at Astorga of the fourteenth century, and of the fifteenth and sixteenth at Toledo, Seville, and other Spanish towns. But the most striking specimens of silversmiths' work are the *custodias* (monstres) still existing in Spain, which were saved from the French."⁴³ These monstres are generally in the form of small architectural domes, lanterns, or spires, such as the French, Flemish, and German monstres or reliquaries in the collection. A fragment of a rich example in the latest pointed style, perhaps early sixteenth century, is exhibited by Mr. H. A. Layard in the S. K. museum. Other Spanish pieces, reliquaries, or

⁴³ Juan de Riano, objects of Spanish production, South Kensington museum, xxi.

monstrances of the sixteenth century in the collection follow the architecture of the revival. "The multitude of columns, "statuettes, minute subjects in relief, pinnacles, and general "ornamentation render the *custodias* of the best time of silversmiths' work complete works of art." Among the names of the artists devoted to this kind of work are those of Becerril, Carrion, and Merino. "Those who legitimately "bore the palm were the family of d'Arfe, a race of goldsmiths from Germany. Enrique d'Arfe made a famous "custodia early in the sixteenth century which was robbed "by the French; another for the cathedral of Cordova, "1513; another for that of Toledo, 1515-24, both of "which remain, and are in the Gothic style."⁴⁴ Antonio d'Arfe, his son, made a *custodia* at Santiago in the style of the renaissance. Juan d'Arfe again, son of Antonio, followed his father and wrote on silversmiths' work. It would be interesting to possess his works. He describes a custodia made for the cathedral of Seville in 1587, in one of his books



36.

SPANISH CHALICE, A.D. 1549.

in full relief, probably by Alonso Dueñas, carver and goldsmith of Salamanca; the cross, 305. '66, and this chalice, 132. '73, p. 130, for examples of Spanish work of the renaissance.

⁴⁴ Juan de Riano, objects of Spanish production, South Kensington museum, xxi.

⁴⁵ Ib.

Spanish jewels of this period are rare. All that need be said of these productions here is that, perhaps, no collection has more important and interesting examples than that brought from the sanctuary of the Vergen del Pilar at Saragossa, now in the S. K. museum. Mr. Riaño gives some names of silversmiths and goldsmiths, from manuscripts containing designs, presented as specimens for admission into the corporation of silversmiths of Catalonia. "These volumes have never been mentioned by any writers who have treated of this subject, and may be considered unknown. I have been fortunate enough" adds Mr. Riaño "to be able to look through them and copy the following names of artists who worked in gold and enamel," with the dates and subjects of their designs:—

Joan Masanell, jewels and pendants, 1534. Rafael Ximenis, a dagger, 1537. Antonio de Valder, a dagger, 1537. Benedicte Sabat, enamelled jug, 1545. Gabriel Comes, a hand screen, with a delicate handle, 1546. Pero Juan Poch, silversmith of the empress Isabella, a vase, 1551. Antonio Conill, dagger, 1553. Francisco Perez, necklace, 1559. Juan Ximenez, a large pendant jewel, 1561. Francisco Vida, figure of Phaeton, 1561. Felipe Ros, an enamelled medallion and a vase, 1567 and 1597. Joan Font, a vase, 1572. Narciso Valla, pendant jewel, 1575. Juan Pau, medal of Santiago, 1586.⁴⁶ The jewels Nos. 334, 335, 336, in the collection from Saragossa, may be referred to in illustration.

Germany was scarcely behind Spain in following the Italian revival. In the costliness and dignity of the reliquaries, shrines, and vessels for ecclesiastical use, the German goldsmiths of the twelfth and succeeding centuries during the middle ages were surpassed by none. Precious jewels and plate for secular use were rich and costly. The feudal dignity that surrounded the

⁴⁶ Juan de Riano, objects of Spanish production, South Kensington museum, xxi.

successors of Charlemagne had been kept up with splendour, and this splendour was reflected in various degrees and with much pomp and circumstance in the numerous courts of German feudal princes, according to their wealth. As early as the fourteenth century when Charles IV. was crowned with the iron crown of Lombardy and afterwards with the golden crown of the empire in the Vatican, "an hundred princes," says Gibbon, "bowed before his throne. At the royal banquet " the hereditary great officers, the seven electors, who in rank " and title were equal to kings, performed their solemn and " domestic services of the palace. The seals of the triple king- " dom were borne in state by the archbishops of Mentz, Cologn " and Treves, perpetual archchancellors of Germany, Italy, and " Arles. The grand marshal on horseback exercised his function " with a silver measure of oats which he emptied on the ground. " The great steward, the count palatine of the Rhine, placed " the dishes on the table. The great chamberlain, the mar- " grave of Brandenburg, presented after the repast the golden " ewer and bason, &c."⁴⁷ No successor of Charlemagne had possessed such wealth as Charles V., and the cost and magnificence of ceremonial plate, state furniture, armour and accoutrements, increased accordingly.

In several great cities of Germany guilds of goldsmiths flourished during the sixteenth century. Silver cups and plate of all kinds for household use were made by them after the designs or in the spirit of the Italian artists. Augsburg was, perhaps, the richest seat of this manufacture, and the earliest to adopt the new style. Nuremberg, a walled and wealthy city, proud of its privileges, its old families and its art, remained longer attached to the old traditions. One of the most remarkable pieces of table plate in the collection

⁴⁷ Gibbon Decl. xlix.

is a covered gilt cup, No. 245 (p. 152), made after the shape of one of the towers of Nuremberg, representing even the rustication of the stonework. The supports are little fortified outworks; round the base and the waist of the cup run galleries fortified by sentry turrets and larger towers. The cover is a representation, actual or conventional, of the citadel. There are two sloping ascents or roads with houses, towers, bridges over portions of the moat, in short a complete model of a nest of buildings such as are seen in the distant towns of the landscape backgrounds of Dürer.



37.
HANAP IN THE SHAPE OF
A FORTIFIED CITY.

Gradually the genius of Peter Vischer and the stay he made in Rome introduced the more modern ideas in metal work and in gold and silver plate into his native city. Hans Krug, or Kruger, and his son Ludwig, were artists of Nuremberg of the beginning of the century. The father of Albert Dürer was a goldsmith at Cula in Hungary, and migrated to Nuremberg in 1502; Jacob Hofmann worked there in 1564; Hans Maßlizer and Jonas Silber in the second half of the century. Wenzel Jamnitz, Jamnitzer, or Jamitzer, 1508-1585, author of a work on perspective with cuts by Jost Amman, was one of a family of gold and silver smiths of the Nuremberg guild. Christoph Jamnitzer, his nephew, is the maker of an *épergne*, now in the *Kunstammer* of Berlin. Albrecht, a brother, worked till 1590. The silver cup, No. 150, p. 153, is attributed to the hand of Wenzel. A cup of similar shape, attributed to Cellini, is kept in the print room of the British museum. It is more probably by the hand of Wenzel or that of an artist of the same school. It is described under the reproductions, p. 334. In both cases the lips of the cups are made in six lobes

or cusped projections, and corresponding bosses are beaten out under them. The surfaces are embossed with figures and strap or band work, foliage, and animals of admirable design. A silver casket by Wenzel Jamnitzer is to be seen in the green vaults at Dresden. A cup by Jonas Silber, of Nuremburg, dated 1583, is preserved in the Kunstkammer of Berlin.

Several of these bossed cups will be seen in the collection. Many of these are double, one fitting over the lip of the other, so as to make a piece of ornamental plate on the sideboard. An examination of some of these German cups, as well as of the hanaps (covered cups without stems), will show a peculiar ornament made of narrow leaves, scrolls, or stalks, gracefully beaten about, like streamers of silver or silver-gilt, and set round the knob or top of a cover. It seems to carry out the traditional leafwork of beaten metal seen in early mediæval German work.

The Augsburg goldsmiths were more thoroughly Italian, and at an earlier date than those of Nuremburg. Their cups, salvers, and jewels followed the style of decoration of the great Italian masters so completely that of a vast quantity of decorative gold and silver smiths' work, and specially jewellery, it would be difficult to assign it to either nation where hall marks are not to be distinguished. This German cup, No. 555, p. 145, (*see next page*), is thoroughly Italian in design. Great standing covered cups, and the bossed or lobed cups and vases just described, were national in Germany. A great standing cup in the gallery at Vienna, covered with embossed work and translucent enamel, is described among the reproductions of the South Kensington museum. Another has on the surface a crowded figure composition, representing the conquest of Tunis by Charles V.

The number of excellent goldsmiths working at Augsburg from the sixteenth to the eighteenth century was very great. Johann Kornemann is the name of an artist who made himself a name in Rome and Venice before settling at Augsburg; Georg

Prunl; Anton and Franz Schweinberger, and many others might be added. The reader will see a long list of names in



38.

SILVER-GILT CUP. GERMAN. 16TH CENTURY.

the “Kunst und Kunstgewerbe” of Trautmann. As the great centre of commerce between northern Europe and Italy, and the Levant, and a free city enjoying imperial privileges, Augsburg was also the richest manufacturing city of Germany in the fifteenth and sixteenth centuries. Merchant families, such as the house of Fugger, were often wealthy, and showed, probably, as much splendour in the service of the table and the furniture of their houses as some of the princely courts of Europe.

Isaak and Hans Melper, of Munich, made candelabra, precious tables, and other costly furniture in the sixteenth century. Cologne, Luneburg, Regensburg, Bamberg, Saltzburg, Ulm, Utrecht, were all represented by good gold and silver smiths guilds.

With the goldsmiths should be noticed those engravers and designers of ornaments, sometimes called the small masters, who designed specially all kinds of ornament for gold and

silver smiths. The German artists of the late fifteenth and sixteenth centuries were exceptionally bold, quaint, and abundant, often humorous, in their designs of ornament. Many engravings on wood and copper remain to attest their excellence in this respect.



39.

MEDALLION. GERMAN. 16TH CENTURY.

This medallion, No. 4053, p. 150, is by Heinrich Ritz of Leipzig.

The revival made quicker progress in England in jewels and goldsmiths' work than it did in architecture. We seem to have been indebted to Flemish, German, and Italian artists for the first change from mediæval types. The old traditions lingered long in the country. Henry VII. came to the throne at the close of the long and savage wars of the roses. During the continuance of the struggle the nation went back in many ways from the refinement of the fourteenth century. The cultivation even of many fruits ceased with the ruin of houses and manors, and the desolation of orchards and gardens; the population dwindled; the arts lost their vigour and beauty. The architecture, sculpture, and metal work were not equal to what they had been, and fresh life was needed when peace was once more secured. The reign of Henry was peaceful and prosperous. He gathered riches, encouraged learning, built much, invited foreign painters to his court, and made a beginning to a collection of books, paintings, plate, and other furniture of his houses, some of which remains in our royal palaces and in the British museum to this day. Though careful of his money, Henry VII. knew how to show royal splendour on fitting occasions. At the marriage feast of his son prince Arthur, in the palace of the bishop of London, princess Katharine of Aragon was served on gold plate set with precious stones and pearls, valued at twenty thousand pounds.⁴⁸

When Henry VIII. succeeded his father he inherited a large treasure and his reign was rich and splendid, especially in all that relates to the present subject of gold and silver smiths' work. That he had Italian goldsmiths under his orders is more than probable, after the example of his royal brother of France, of whom he was not free from jealousy. A George, or jewel for the garter, belonging to this period, and now in private hands, is said to have been made for him by Cellini. It is of

⁴⁸ Q. of England from Hall.

fine gold set with jewels. Some notion of the richness of his dress and personal ornaments may be gathered from the notices met with in Hall and other writers of the pageants and banquets of the court. At a dance in his palace of Westminster the king invited the ladies to pluck off the golden letters H and K with which his dress was covered. On this the citizens, who were allowed to look on, broke in, took the jewels from the ladies, and the letters and ornaments from the King, who was stripped to his doublet and drawers. One shipmaster got 3*l.* 18*s.* 8*d.* for the letters of beaten gold which fell to his share.⁴⁹

The accounts of the festivities prepared for Anne Boleyn illustrate the sumptuous living of the court. Gold cups of assay (standard gold) were used by the new queen at her coronation feast, and given as fees to those whose office it was to hold them. Henry had already given her nearly twelve hundred pounds value of cups, flagons, bowls, trenchers, covered cups, spoons, salts, chandeliers, and a chafing dish when he created her countess of Pembroke.⁵⁰ He took her with him when he received Francis at Calais. The banquet hall was there hung with cloth of silver, raised with gold. The seams were covered with wreaths of goldsmiths' work set with stones and pearls. A cupboard of seven stages (the reader will remember more than one painting of Paolo Veronese in which silver and gold plates are represented set out in this way) was covered with plate of gold, and no gilt plate. Ten branches of silver-gilt and ten of white silver, hung over the table by long chains of the same metal, bore two wax lights each. Francis sent Anne Boleyn on this occasion a jewel worth fifteen thousand crowns.⁵¹ The display of the field of the Cloth of Gold was typical of Henry and his reign. Latterly

⁴⁹ Q. of England.

⁵⁰ Ib.

⁵¹ Ib.

this ostentation had been supplied from the plunder of monastic houses. Most of the church plate was seized and melted.

The splendour of the royal table was not without imitators amongst the great lords and dignitaries of the kingdom. The treasure of cardinal Wolsey, of which an account was given in by his goldsmith, Robert Amadal, in 1518, with the weight and cost annexed, consisted of such items as "an image of our Lady" of 300 ounces of sterling silver. The price of new silver varied from five shillings to four and eightpence, and three and tenpence per ounce. Six great candlesticks made at Bruges, with leopards' heads and cardinals' hats, chased and gilt, weighed two hundred and ninety-eight ounces, at three shillings and tenpence. A spice plate, gilt and enamelled with Edward of Caernarvon (from former ownership), had been brought from the abbey of St. Alban. Among the cardinal's service of plate were three "chargeours," a hundred and ninety-seven ounces; twenty-five plates, nine hundred and sixty-eight ounces; twenty-two dishes, four hundred and fifty-one ounces. The usual weight of platters was from thirty-six to forty ounces each; dishes, twenty to twenty-five; saucers, twelve to fifteen; a cup of "corone" gold, sixty-four ounces, costing a hundred and thirty-four pounds, besides five shillings an ounce for making. According to Cavendish, his biographer, "There was at great banquets a cupboard as long as the chamber was in breadth, with six desks in height, garnished with gilt plate, and the nethermost desk was garnished all with gold plate, having with lights one paire of candlesticks with silver and gilt, being curiously wrought, which cost three hundred marks. This cupboard was barred round about" (a wise precaution) "that no man might come nigh it, for there was none of all this plate touched—there was sufficient besides."⁵²

⁵² In *Testamenta vetusta*, xxviii.

Such table plate was not confined to the households of such personages as the cardinal or the great noblemen of the early sixteenth century. John, lord Dynham, in 1505, bequeathed to his wife fifteen hundred and ninety ounces of plate. Apostle spoons among other items are named in the will of Amy Brent, who bequeathed in 1516 "thirteen silver spoons, with the figure of J'hu and His twelve apostles."

Amongst the presents given by Henry to his favourites gold chains were common, the weight being of more consideration than the workmanship. Sir Thomas Parr, father of queen Catherine Parr, bequeathed in 1517 a chain, "which is worth cxl., which the king's grace gave me."⁵³ The fashion of gold chains was carried to a most sumptuous excess. Sir Edward Howard, the admiral, bequeathed his "rope of bowed nobles that I hang my great whistle by, certain ccc. (300) angels."⁵⁴ The whistle was left to the king, by whom the admiral had been invested with it on receiving his command. But in an action with the French fleet in which he was slain as he boarded the French commander's galley, accidentally unsupported, he was driven overboard by the French pikemen, but he flung his whistle from him before he sank.⁵⁵ Henry used to give gold cups⁵⁶ to foreign ambassadors, and spent large sums in presents of jewels to his wives.

Holbein the painter designed cups, arms, and jewellery during this reign. A drawing of his of a cup for queen Jane Seymour is kept in the print room of the British museum, with other designs for jewels, &c.⁵⁷ Other drawings are in the museum of Basle,

⁵³ Test. V., p. xxxii.

⁵⁴ A gold coin worth 7s. 6d.

⁵⁵ Test. V., and Strickland, iv. 91.

⁵⁶ Testam. Vet., preface.

⁵⁷ An interesting selection of these

drawings has been photographed under the direction of Mr. Reid, keeper of the print room, British museum; a copy is in art library, South Kensington museum.

notably one of a dagger with a dance of death in tiny figures. Torrigiano had been already employed by Henry VII., and designed candelabra and other decorative metal work belonging to the goldsmiths' craft. In the privy purse expenses published by Sir N. H. Nicolas the name of John Baptist, the king's Italian goldsmith, occurs more than once, and that of Cornelius, probably a German or Swiss. In the period embraced by the publication named (just over three years), the sum of 10,801*l.* 8*s.* 9*d.* was expended on precious stones, gold chains, &c., besides 1,517*l.* to the king's goldsmith for plate.⁵⁸

The privy purse expenses of queen Mary give a detailed list of the jewels and precious goldsmiths' work in her possession while princess. On the occasion of her wedding feast there was a sideboard of nine stages of gold cups and silver dishes. Philip of Spain gave her jewels worth fifty thousand ducats, and sent a treasure to London that filled ninety-seven chests, each a yard and a quarter long, loaded on twenty carts.

The age of Elizabeth was a period of great expenditure in jewellery and goldsmiths' work, especially such as could be carried on the person. The dresses of the queen were extravagant, both in fashion and cost, as we see by tolerably exact representations in her portraits. Her courtiers were expected to make her continual presents, and these were generally of jewels. We have a miniature case in the collection, No. 4404. '57, a fine example of enamelled work, made perhaps for a present to be given by herself. Without referring to private collections, we may quote several pieces of table plate preserved by colleges and corporations, which belong to the latter half of this century: a cup and cover, a tankard, a set of apostle spoons, and a salt-cellar, at Corpus Christi college, Cambridge, the gift of archbishop Parker; an ewer and salver belonging to the corporation of Norwich; other

⁵⁸ Privy Purse Exp., Hen. VIII., xxix.



40.
SUGAR
CASTER. 16TH
CENTURY.

pieces belonging to several city of London companies. In the South Kensington museum there is a sugar or pepper caster, of silver, with a medallion on it of St. George, and an inscription to the sovereign of the order, No. 551, p. 160; it is like those commonly used from the seventeenth century to the present time. In 1559 the earl of Arundel, one of the most powerful noblemen in the kingdom, entertained her majesty sumptuously in the palace of Nonfuch (near Ewell, in Surrey), a fanciful hunting lodge, with gardens full of statues and casts of Roman divinities. He gave her the cupboard of rich plate that she had used for supper. This example, as well as that of giving jewels, had to be followed by other noblemen and courtiers of the capricious queen. She herself sent a cupboard of plate to James VI. on the occasion of the baptism of prince Henry. Some of the gold cups were so heavy that sir James Melville, to whom they were delivered, could hardly lift them. They were soon melted down.

Rich church plate was occasionally made for ceremonial occasions, as, e.g., on the occasion of the baptism of James VI., she sent queen Mary Stuart a font of gold worth a thousand pounds.⁵⁹ Generally sixteenth century chalices for the reformed church were in the shape of No. 4636, p. 159, and which continues to the present day.



41.
CHALICE AND
PATEN.

The age of queen Elizabeth was not free from superstitious notion about alchemy, a science supposed to lead to the discovery of chemical agents which could dissolve all substances, recombine the component parts of metals, and make gold out of them. Cornelius Lanoy, a Dutchman, was committed to the tower for making delusive promises on this subject, as well as re-

⁵⁹ Q. of England, from Melville Papers.

garding the elixir of youth, magic mirrors, and other wonders then popularly believed. On the other hand Dr. Dee, a divine of the church of England and a professor of these arts, enjoyed and retained the queen's confidence.⁶⁰

XV.—THE SEVENTEENTH CENTURY.



42.

FLEMISH SALVER. 17TH CENTURY.

No. 1153, p. 216.

The goldsmiths' art underwent but few changes of fashion for the first part of the seventeenth century. Much of the splendour with which the art of the revival had filled the castles and palaces of Italy had become by that time familiar to all the north of Europe. For instance, the castle of Kronenburg, fo

⁶⁰ Q. of England, from Melville Papers.

far north as the entrance of the Sound, to which place the earl marischal of Scotland went to receive Anne the future queen of James I., was "very richly furnished with silver statues and "other articles of luxury."⁶¹

In Italy, the home of the great artists who in many different states and capitals had acquired great skill in goldsmiths' work, jewels and plate were made and sent abroad. While any of the great artists of the sixteenth century remained, and under the hands of their immediate pupils and followers, the old designs continued to be reproduced. No art, however, so closely bound up with the habits of men as that of the goldsmith remains long stationary. The light and graceful leafwork, the admirable figure-work, and the simplicity and dignity of both religious vessels and household plate and ornaments gave way to heavy and coarse designs. More count was made of quantity in working the precious metals than of beauty.

In Spain the admirable training of the pupils of the school of religious sculpture as well as of the guilds remained, but the shapes and decorations of their work grew pompous and heavy to a greater extent than in Italy. The large quantities of silver that came into Spain from Mexico made the givers of church vessels eager to make their offerings costly, and the same sentiment helped to swell the cost and ostentation of silver in private houses. Rich Spanish households were considered "marvellous" in regard to their abundance of table plate. Sumptuary laws, indeed, were passed but proved useless against this luxury, "which caused Montesquieu to say in his " 'Esprit des loix,' that the repeated statutes of the Spaniards " prohibiting the use of precious metals were as absurd as if " the states of Holland prohibited the use of cinnamon."⁶²

⁶¹ Q. of England, from Melville Papers.

⁶² J. Riaño.

A modern author traces the degradation of art, among other misfortunes, in southern Italy to the dominion of the Spaniards. Luxury and pomp in the use of plate and splendid furniture were carried to excess in Naples under the influence and from the example of Spanish viceroys.⁶³

Much silver plate and of very fine design was made in Portugal, more or less following the example of Spain.⁶⁴

In Germany the great guilds of Augsburg and other cities already named, continued for the first thirty or forty years of the century to produce excellent goldsmiths. Matthias Walbaum, of Augsburg, made the silver images of the famous chest of the dukes of Pomerania now in the Kunstkammer of Berlin: a cabinet, or necessaire, with minute subdivisions and fittings, and ornamented with small images and bas-reliefs. Hans Pegolt is another of the Augsburg artists of this time. Fine models in lead are kept in the Kunstkammer of Berlin of the proofs struck by the artists of the day of their works in more precious material during these two centuries. As to cups and vessels, the lobed cups of Germany in the seventeenth century were continued.

Another favourite shape was that to which we give the name of tankards, such as No. 3637, p. 225. Tankards, with a handle, purchase, and hinged lid, were made of all sizes and with many varieties of decoration, both in Germany and other northern beer drinking countries, as well as in our own. They retain their popularity to this day. They were often made to enclose gold and silver coins,



43.

NUREMBERG TANKARD.

⁶³ Carafas of Maddaloni (Roscoe), p. 285.

⁶⁴ See an interesting collection of photographs in the South Kensington

museum from pieces in the palaces of the Necessidades and other collections in Lisbon.



44.

ENGLISH. 17TH CENTURY.
TANKARD. No. 36.

both on the flat top and bottom and bent round and set in the sides. Peg tankards had knobs or pegs in the side to measure the proportion to be drunk by each, when they went the round of several guests.

These hinged tankards were probably made for the express purpose of holding beer (made with hops), and were introduced into England when beer became a national drink.⁶⁵ The hot spiced wines that were drunk before going to bed, both in royal and private houses, were probably sent up in covered cups. We can refer to no instance of a tankard of Italian, French, or Spanish make. The manufacture seems confined to beer drinking nations. No. 36, p. 201, is English.

During the reign of James I. gold and silver smiths' work followed in this country much the same changes as have been noticed. Of ecclesiastical plate there was none produced worth description, except the pieces kept among the regalia in the tower of London and described among the casts. A beautiful cup of silver-gilt, chased and set with hammered scroll work, No. 5960, is described p. 176; it is of the date of 1611.

Toilets of silver became the fashion. Several pieces of the toilet services now kept in Knole park, Kent, are electrotyped and described in the following pages. There are others in private hands. The great county families of England were probably never more prosperous than during the reign of James I. Numbers of the great houses called Elizabethan were then built. The

⁶⁵ According to an old distich,
"Carps, reformation, turkies, hops,
and beer,
Came to England all in one year."

i.e. early in the 16th century. Brazen-nose college, Oxford, derives its name from the king's (Henry VIII.) brazen house or brewing house.

king encouraged the residence of his subjects on their estates, and the many pictures of old English baronial interiors,

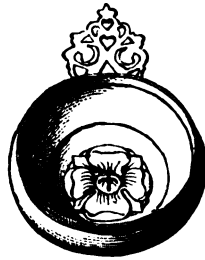


45.

SILVER-GILT CUP. ENGLISH. 17TH CENTURY.

No. 5960, p. 176.

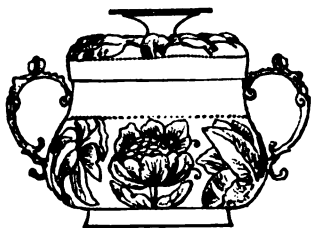
such favourite subjects with modern artists, show how often people look back to those days as a kind of golden age. Vast tankards and salvers are constant details in these popular compositions, doubtless with perfect propriety. They must have possessed great quantities of silver for the table. Indeed, Charles I. in his wars drew most of his resources from this rich class of his subjects, and much hard money from country plate chests and college butteries was contributed to his treasury



46.

SILVER BASIN FOR
HEATING WINE.
17TH CENTURY.
No. 469, p. 213.

in Oxford. Much has gone since then to the melting pot, and there remain few pieces of plate of the reign of the Stuarts. This covered cup, No. 7242, is described p. 202.



47.

COVERED SILVER CUP.
17TH CENTURY.

The fondness for rich arms and armour was kept up in England in the seventeenth century, as in Italy, France, and other countries. In 1606, Christiern king of Denmark, brother of queen Anne, visited this country and amongst costly presents made on board his ship at Gravesend gave James I. a rapier and hanger worth seven thousand pounds, set with gold and jewels.⁶⁶ The hammered and gilded suit of armour given by the armourers of London to Charles I. is familiar to visitors of the tower of London.

The coronation plate, with the exception of a beautiful spoon used for the unction of the breast, shoulders, head, and hands of kings, and one or two sixteenth century salt cellars, is not older than the restoration of Charles II. in 1668. The old crown jewels were taken to pieces and sold by the parliamentary commissioners after the death of Charles I. It appears from Rymer's *Fœdera*, Vol. xviii. 236; that anno 1625, the first year of that king's reign, the jewel house contained gold plate, and great quantities of jewels of divers forms, such as feathers, flowers, collars, composed of diamonds and other precious stones. Basins, ewers, bowls, cups, salt-cellars, and dishes had been sent over privately by the king's special warrant to the duke of Buckingham in Holland.⁶⁷ Most of the plate now kept in the

⁶⁶ Queens of England, vii.

⁶⁷ The jewels of the king's crown were valued at 1,023*l.*, those of the queen's at 38*l.* 16*s.* 8*d.* (including 3 lb. 5 oz. of gold at 40*l.* the lb.),

king Edward's crown (including the sum of 73*l.* 16*s.* in gold), at 429*l.* 11*s.* The curious reader will find full particulars in the *Antiq. Repertory*, vol. i. 80.

jewel house in the tower was made for Charles II. A small ivory sceptre with mounts of gold and enamel, commonly called that of Anne Boleyn, was probably made for queen Anne of Denmark. The queen comfort's crown and jewelled sceptre were made for Mary of Modena, the rest for William and Mary. The present great crown has been taken to pieces and remade more than once. Possibly this ampulla, for



48.

SILVER-GILT AMPULLA
USED AT CORONATIONS,
p. 340.

holding the oil at coronations, though not older than the seventeenth century, may represent an earlier piece. It is described among the casts.

The reign of Louis XIV.

was a time of great encouragement for silversmiths in France, but the love of size, weight, and ostentation pre-

vailed over that of elegance and beauty. The government however, under the wise rule of Colbert, did more than any other in Europe in its day to ensure good training to artists of all kinds. Several goldsmiths were lodged in the Louvre. Labarte names Balin and Delaunay, the most skilful artists of the time, Labarre, two of the Courtois family, Bassin, Roussel, Vincent Petit, and Julien Defontaine, renowned for his jewels. Sarazin, the sculptor (1660), was employed in the same kind of work, and made a crucifix partly in gold of great beauty for the king.⁶⁸ Silver fire-dogs, basins, jugs, tables, seats, mirror frames, cabinet mounts, and toilet services, were made on a massive scale. Lebrun, the painter, who was at the head of the tapestry



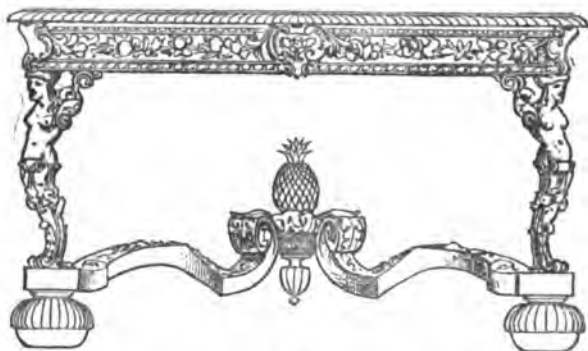
49.

IVORY SCEPTRE IN THE TOWER OF LONDON, p. 340.

⁶⁸ Labarte, *Orfèvres*, ch. vii.

works, superintended this and other costly furniture for the king's houses.

A silver mirror frame belonging to the queen, which is now in the South Kensington museum, and an electrotpe cast of which is described in these pages, represents this massive Louis quatorze silver work. It bears the cypher of Charles II. Other pieces of heavy silver plate are represented by the casts of lord Chesterfield's wine fountain and wine cooler. Much of the French plate of this period was melted down during the wars of the close of the seventeenth century. The king ordered the nobility to bring their massive silver to the mint, setting the example. "He melted down tables, candelabra, large seats
" of massive silver enriched with figures, bas-reliefs, and chasings
" by Balin. They had cost ten millions (of francs), and pro-
" duced three."⁶⁹



50.

SILVER TABLE, WINDSOR CASTLE.

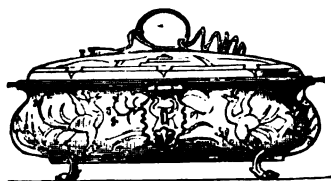
No. '68. 100, p. 350.

At the restoration of Charles II. French fashions ruled the day at the English court, if not in the country houses. The king's rooms in Whitehall palace, even those of the maids of honour, were furnished with silver toilet services; mirror frames and basins; and every article for use was of that metal. They

⁶⁹ Labarte from Voltaire.

were melted by William III. after the death of Mary, under the same necessity that had caused the destruction of the silver of his mortal enemy Louis. The silver toilet service, however, of queen Mary Beatrice continued to be laid out for her at St. Germain's with four candles, as if she were expected to return, till the days of the French revolution.⁷⁰ A few silver tables, fire-dogs, and other pieces, are still among the furniture of Windsor castle.

Beautiful beaten and engraved work was produced in England till the close of the reign of James II. This casket, No. 53 (p. 212), belongs to the latter part of the seventeenth century.



51.

SILVER CASKET. 17TH CENTURY.

The standard of silver in England was raised during the last years of the seventeenth century from 11 ozs. 2 dwts. to 11 ozs. 10 dwts. fine in the lb. troy, and plate of this standard was hall marked with a figure of Britannia. The table plate of the reign of queen Anne is much prized, it is massive, simple, and seems to exhaust the feeling for renaissance decoration so long maintained and with so much propriety by the sixteenth and seventeenth century goldsmiths. This bowl or salver, No. 243, p. 260, belongs to the beginning of the eighteenth century.



52.

EIGHTEENTH CENTURY BOWL.

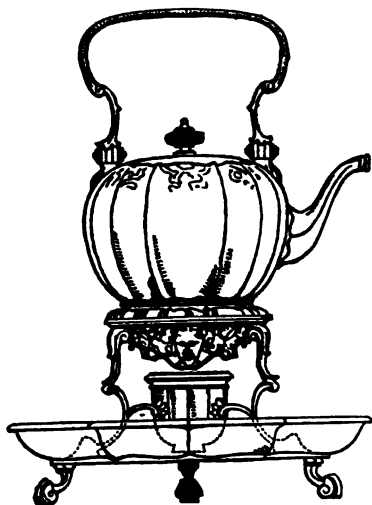
Some tureens and other plate made for prince Frederic, son of George II., are kept among the royal treasure at Windsor,

⁷⁰ Queens of England, x. 237.

and electrotype casts of several effective pieces are in the South Kensington museum, and are described in the sequel.



53.



54.

TUREEN and TEA KETTLE, WINDSOR CASTLE, pp. 357-8.

French taste continued the law in Europe in all questions of sumptuary art during the first half of the eighteenth century. German and Russian princes followed the style both of the architecture and the rich decorations of royal houses in France. Germans went beyond the French in the extravagance of ornament called *baroque*, and the violation of old well-received laws of propriety. Yet, it must be admitted that many of the sculptures and much of the plate and jewellery of that age are not wanting in dignity and grace. Frederick William of Prussia, the plainest and the most severe of kings in habits of life and matters of economy, fitted up his palace at Berlin with extraordinary splendour. One of his reasons was economical, for banks were not at hand in those days, and precious metals, hoarded in the shape of furniture and decorations, came opportunely to hand, as we have already seen. Carlyle, in the life of Frederic the great, gives a detailed account of some of this splendour. "A suite of fourteen rooms, each more splendid than

“ the other ; lustre from the ceiling of the front room, for
 “ example, is of solid silver, weighs, in pounds avoirdupois, I
 “ know not what, but in silver coin ‘ 10,000 crowns ’ ; ceiling,
 “ painted as by Correggio ; ‘ with mirrors between each pair
 “ ‘ of windows, are twelve feet high, and their piers (*trusseaux*)
 “ ‘ are of massive silver, in front of each mirror table can
 “ ‘ be laid for twelve,’ twelve serenities may dine there enjoy-
 “ ing the correngiosities, &c. . . . In the last, or
 “ superlative saloon, you find ‘ a lustre weighing 50,000
 “ ‘ crowns, the globe of it big enough to hold a child of eight
 “ ‘ years, and the branches (*gueridons*) of it,’ I forget how many
 “ fathoms or feet in extent ; silver to the heart. Nay, the
 “ music balcony is of silver ; wearied fiddler lays his elbow on
 “ balustrades of that precious metal. This of the masses of
 “ wrought silver, this has been done by Frederick Wilhelm
 “ (the economical herr), reflecting that silver is silver whether
 “ you keep it in barrels in a coined form (as he did also)
 “ or work it into chandeliers, mirror frames, and music
 “ balconies.”⁷¹ Much of this was sold to supply the second
 Silesian war. “ Piece after piece of the massive Fredrich
 “ Wilhelm sumptuosities, especially that incomparable music
 “ balcony upstairs, all silver, had been carried over in the
 “ night-time to the mint,” in the fourth campaign of the
 seven years war.⁷²

As the century advanced a remarkable part was played in the luxurious fashions of the day by Frederic Augustus, surnamed the Strong, elector of Saxony and king of Poland. The manners of his court were dissolute ; the gay and affected art of the Meissen porcelain, wonderfully skilful, belonged to a time of decay in art : and his goldsmiths equally threw off the last remains of classic grace and simplicity and adopted the style named “ *baroque*,” from a Latin word signifying a wen or

⁷¹ Fred., vol. ii. 264.

⁷² Ib.

excrecence.⁷³ The collection of goldsmiths' work still stored in the green vaults in Dresden, collected by or made for Augustus, is full of monstrous productions, ostrich eggs, shells, mis-shapen pearls forming parts of vases, jewels, table ornaments of all sorts. The actual goldsmiths' work is nevertheless admirable. The artist of greatest repute in this achievement was Johann Melchior Dinglinger, 1665-1731, a native of Biberach, near Ulm, who studied at Augsburg and in France, and settled as the goldsmith of Augustus in Dresden in 1702. All tourists have seen his model representation of the court of Aurungzebe: the palace, furniture, and costumes of the numerous little personages, and all the ceremonial had been gathered from the descriptions of Bernier. Rainoud, Falz, and Thelot, some of whose works are in the green vaults, were Augsburg artists of the same date.

In the course of the century, during the seven years' war there happened a destruction of private plate and of ancient shrines in France such as was scarcely surpassed in the revolution of '93. It was at about the same time as the meltings of Frederic the great. "Silhouette, the comptroller-general, issued " a declaration that the king compels nobody but does invite all " and sundry of loyal mind to send their plate (on loan, of course, " and with due receipt for it) to the mint to be crowned, where- " upon the rich princes of the blood, duc d'Orléans' foremost, " and official persons, Pompadour, Belleisle, Choiseul, do make " an effort, and everybody that has plate feels uneasily that he " cannot resist, and Nov. 5th the king's own plate, packed " ostentatiously in carts, went to the mint. Dauphinesse, noble " Saxon lady, had already volunteered with a silver toilet table " of hers, brand new and of exquisite costly pattern."⁷⁴

Towards the close of the life of Louis XV. the discoveries

⁷³ The "baroque" style followed it was called *churrigueresque*. — J. the Bourbon kings into Spain, where Riaño.

⁷⁴ Carlyle, *Fred.* v. 395.

of Herculaneum and Pompeii, with the fragments of metal work there found, turned the attention of artists once more



55.

VASE BY ADAM.

towards classical antiquity, and influenced the silversmiths of our own and other countries. The French plate of Louis XVI.'s reign abounds in graceful bas-reliefs of wreaths, bold medalion heads, and those animal legs and supports so common in the bronze utensils of the Greco-Roman artists.

In our own country, the brothers Adam threw their energies into the cultivation of this art. It was partly done after the French "Louis seize" artists, who produced such matchless furniture and gilt metal work during the last days of the French monarchy. The vase, No. 55, p. 254, is by one of the Adam brothers.

After the death of king Louis XVI. came the deluge. The greater part of the ancient shrines, chalices, reliquaries, croziers, and other sacred utensils were seized by commissioners, the stones removed, the weight of metal noted, and sent off to the revolutionary mint. This destruction was, unfortunately, by no means confined to France. In Italy, in Spain, in Malta, wherever the armies of the revolutionary government were in possession, whatever could not be removed or hidden was seized and sent to Paris. To take a special instance, let us once more hear Mr. Riaño on the destruction and robbery done in Spain: "In 1810 the French sent a commission to the Escorial, who took possession of the treasures there, only allowing the friars to remove



56.

No. 564, p. 253.
SILVER VASE.
1770.



57.

No. 561, p. 250.
COVERED VASE.

“ from the reliquaries the relics they contained. As the
“ number of caskets and jewels of rock crystal, gold, and
“ enamel was almost innumerable, it took a long time to do
“ this. The French broke them to pieces to save time, and
“ threw the relics into baskets which they left to the friars, and
“ the gold and silver and precious stones they carried off with
“ a number of silver lamps and holy vessels, in ten camp
“ waggons, escorted to Madrid by three hundred horse. It is
“ impossible to describe the wanton destruction and robbery
“ committed in the Spanish churches, where they destroyed the
“ largest collection of art objects of gold and silver workman-
“ ship existing in Europe. From the cathedral of Leon alone
“ they carried away more than 10,000 lbs. weight of old
“ silver.”

Unfortunately Spanish collectors have sold most of their old plate too. He says again: “ The family of the marquis of
“ Moya had the privilege granted them in 1500 by Ferdinand
“ and Isabella that the reigning sovereign should present them
“ with a gold cup on the 13th of December in remembrance
“ of the delivery of treasure on St. Lucia’s day, when they
“ were proclaimed kings of Spain.” Let the reader imagine
an historical collection of cups, in yearly succession for three
hundred and some odd 13ths of December. They have all
been sent to the hammer.

The taste of the French empire under Napoleon was a dry
and affected classicalism. It was without the grace of the days
of Louis XVI.

In this country efforts were made by George IV. to have
silversmiths’ work from the hands of the best artists. Flaxman
designed the well-known Wellington shield and some vases and
salvers. There are casts of plate now in the collection at
Windor castle designed by Flaxman and Stothard, and executed
by Rundell and Bridge, described p. 360.

The old designs, however, gradually fell into disuse, and

there is not much to be said of modern plate. The most noticeable objects executed during this century are probably the vases and groups of figures called race cups. Many of them are of excellent workmanship, but as to those which are not copies or imitations, it would be out of place to offer any detailed criticism. Some good modern designs by English and foreign artists, some still living, will be seen among the pieces selected from the recent national exhibitions. The names of Signor Castellani, the modern Cellini, and of his scholars belong to the history of jewellers. Those of many gold and silversmiths, both English and foreign, deserve to be recorded with honour, but any detailed notice of the works of living artists would be beyond the limits of this discussion.

HALL MARKS.

Before finishing this review of ancient and modern gold and silver work, something must be said as to the measures taken by different kings and governments for securing the purity of the precious metals used for coinage and in commerce. All gold and silver in England is stamped by the goldsmiths' company, after testing the purity of the metal, with certain marks called "hall marks"; marks, in fact, stamped in the goldsmiths' hall. The same practice is carried out in France and in most European countries.

Gold is too soft to be used for coin or for ornaments without a certain mixture or alloy of other metal, usually copper. At an early date in the middle ages goldsmiths, both in Paris and London, sold as pure gold a metal so much alloyed as to be far below the real value of gold; and royal and parliamentary edicts were passed to secure the proper purity of the metal. It is suggested⁷⁵ that in ancient Rome there were trade regulations on the same subject, and that the arch of the gold-

⁷⁵ Lacroix, *Livre d'or des métiers*, &c.

smiths still standing in Rome seems to show that the members of the craft were collected in one quarter. It is not improbable that they made laws for the protection of their craft and of buyers. It is certain, at any rate, that as early as the thirteenth century, when the stalls of the Paris goldsmiths were collected on and close to the *pont de change* (the old bridge over the Seine) regulations were drawn up for a corporation of jewellers and goldsmiths by Étienne Boileau, provost of Paris, 1258-69. It was called the *confrérie* of St. Eloi, patron of the craft.

In 1303, under Philip the Fair, this confraternity was recognised as established, and money was regularly changed at the counters on this bridge.⁷⁶ Ten years later, in 1313, the same king ordered that gold should be tested and stamped. No goldsmiths could be admitted to the corporation who had not served an apprenticeship in Paris. Other statutes were made at different periods, regulating the responsibilities of the guilds. The testing was done by the "*touche*" on a touchstone. The "*touche de Paris*" was recognised far and wide as a guarantee of purity for gold, and the "sterling" mark of London for silver. The touchstone is an imperfect black jasper from mount Tmolus, known as "Lydian stone." The touching needles in this country are tipped with metal in various states of alloy. They are twenty-four in number, answering to the twenty-four carats or imaginary divisions of an ounce of pure gold. One set is alloyed with silver, another with copper. A small piece of the gold to be tested is cut off, and the streak made therewith on the stone compared with those made by the needles. The streak is washed with aquafortis which dissolves the alloy, leaving only the particles of gold. In some countries, Germany for instance, silver is tested by sets of sixteen needles, answering to the sixteen "loths," according to which the fineness of silver

⁷⁶ Lacroix, 46.

is computed, and this number varies in different countries. The English assay for gold is now done by scraping off a small part which is accurately weighed, and digested in nitric acid, which dissolves the copper, &c., and leaves the gold a black powder, which is then fused into a button of pure gold. The gold is again weighed, and the difference shows the proportion of alloy. If the alloy is silver it is thrown down by common salt; copper is precipitated by iron.

Silver is assayed by the "cupel." About ten to twenty grains from each separate part of a compound piece of plate are scraped off, accurately weighed, wrapped in pure leadfoil, and fused in a crucible made of bone ashes, called a cupel. The melted lead and alloy are oxidized and absorbed by the cupel, leaving the silver pure.⁷⁷ The difference of weight determines the purity, as in gold.

In France government tests were used in other cities besides Paris: *e.g.*, in Limoges, Le Puy-en-Velay, Troyes, Rouen, Bourges, Amiens, Nancy, and Metz, as early as the fourteenth century. Each city used stamp marks of its own. Lacroix gives the arms and stamps of a hundred and six French corporations of the middle ages, and as many as a hundred and eighty-six stamps of separate cities in use up to the end of the monarchy, about 1789.⁷⁸

In England assaying is noticed as early as the year 1300,⁷⁹ at which time there seems to have been much false gold and jewellery sold. Gold was ordered by the crown to be of the "touch of Paris," and silver to be sterling. Gold was pure from the reign of Henry III. to Edward III., then of three carats alloy out of the twenty-four. The present standard for coinage is twenty-two carats out of twenty-four of pure metal, and the remaining two of alloy. A second standard, used in

⁷⁷ O. Morgan.

⁷⁸ Livre d'or.

⁷⁹ O. Morgan.

manufactures, is of eighteen carats fine: wedding rings, however, are of twenty-two.

In the middle ages no false stones were allowed to be sold in gold settings, nor real stones in false metal. Articles of lower standard than that established were forfeit to the king. Proclamations and regulations on the subject were made in England as early as 1180, but nothing was enacted by statute for nearly a hundred and fifty years. The goldsmiths of London were incorporated by charter in 1327, with fresh recognition under Richard II. in 1394, and Henry VI., 1423. York, Newcastle, Lincoln, Norwich, Bristol, Salisbury, and Coventry were authorised to establish the touch, and to regulate the sale of the precious metals as in London. These privileges were confirmed by Edward IV. The records of the goldsmiths' company of London begin about 1331, and are continuous to our own day. The pound sterling of silver has often been lessened in value since the Conquest by diminishing the weight of it, but never during the middle ages by loss of purity. In 1543 it was lowered in purity by Henry VIII. This was restored by Elizabeth in 1576.⁸⁰

The marks called hall marks in London are as follows, beginning with the earliest:

1. The leopard's head, from 1300, called the king's mark in 1363; in fact, the head of a lion passant.
2. The maker's mark, originally a rose, crown, or other emblem, with or without initials: from 1679, with the two first letters of the surname; from 1739, with the initials of the christian and surname.
3. The annual letter, following the order of the alphabet from A to V, omitting J and U. The alphabet is changed every twenty years. This mark, which shows the date of plate,

⁸⁰ Herbert, city companies.

when it can be deciphered, is first noticed, in the form (h), on a cup exhibited in 1862. The same letter appears on the "Pudsey" spoon left at Hornby castle by king Henry VI. after the battle of Hexham (now at Bolton Hall?). If this letter, the eighth of the alphabet, marks the year 1445 the cycle of twenty letters must have begun in 1438. This letter is the earliest of the cycle as yet observed. It is considered by Mr. Morgan that we are possibly indebted for our date letters to Montpellier, in which town it was ordered in 1427 that the name of the warden of the guild should be followed by an alphabetical letter, to be added under the arms of the town, and in this way to fasten the responsibility of the purity of metal on the wardens. Properly speaking such letters would not answer to our date letters. No marks are known of the cycle succeeding that of 1438-57. The greater part of the cycle 1517-1537, Lombardic caps, has been identified. The letters G.I.O.P.R.S.T. are wanting. Very few letters of the succeeding cycle are known. In 1576 Elizabeth made the wardens of the London company answerable for marks stamped on impure metal. From her reign the cycles proceed regularly down to our own time.
















4. The lion passant; added in 1597.

5. The lion's head erased, substituted for the crowned leopard's head.

6. A figure of Britannia substituted for the lion passant. These last two changes were ordered in 1697, in which year the standard was raised from the proportion of 11 oz. 2 dwt. pure in the lb. troy to 11 oz. 10 dwt. Plate with this mark is known as "Britannia" plate. The old standard was restored in 1719.

7. Lastly, the head of the reigning sovereign in profile, ordered in 1784, when a fresh duty was laid on plate.

For the reader's convenience the changes of annual letters from the date up to which complete cycles can be traced, are here added :

	BL. LET. SM. 1558-9.		COURT. 1697.
	BL. LET. SM. 1559-0.		ROMAN CAPS. 1716-7.
	ROMAN CAPS. 1578-9.		ROMAN SM. 1736-7.
	LOMB. CAPS. 1598-9.		BL. LET. CAPS. 1756-7.
	ITALICS SM. 1618-9.		ROMAN SM. 1776-7.
	COURT. 1638-9.		ROMAN CAPS. 1796-7.
	BL. LET. CAPS. 1658-9.		ROMAN SM. 1816-7.
	BL. LET. SM. 1678-9.		

Other countries followed the example of Paris and London. Amongst the German cities may be reckoned Augsbürg, Nuremberg, Ulm, Luneburg, Regensburg,⁸¹ in which goldsmiths' guilds were established and stamps used from an early date. Mr. J. Riaño names many of the cities of Spain in which corporations and a trade of wide extent in gold and silver smiths' work were carried on. Most of these corporations used stamps showing the place of manufacture and the maker's name.

Antwerp, Bruges, Tournay, Liège, Arras, and Bruffels, had corporations with statutes regulating the purity of gold and silver, the latter city enjoying separate and exclusive privileges. Count de Laborde⁸² gives a long list of goldsmiths belonging to guilds of goldsmiths by which stamps were used in the low countries and the rich dominions of the dukes of Burgundy. Two sheets of electrotype casts of stamps used in Flanders from 1567 to 1636 have been obtained for the South Kensington museum by Mr. Weale. These contain a hundred and

⁸¹ Trautmann, Kunst und Kunstgewerbe. ⁸² "Essai d'un Catalogue."

five names of the sixteenth and eighty-one of the seventeenth century. Other sheets are in course of preparation.

It is impossible to give more than a short summary of this interesting part of the history of the art under review, but the curious reader will find many details in books on the subject in the art library of the South Kensington museum. The stamps and marks, however, of many cities and guilds all over Europe, still require to be arranged and illustrated.

Notwithstanding the laws passed in so many separate governments and corporations, great numbers of pieces of goldsmiths' work in the museum and in other collections are either without systematic stamps, or the stamps are no longer to be recognised. In recent times, too, frauds have been practised on many collectors by joining small fragments of old English plate, on which the date and other stamps are impressed, to forged pieces of recent make. So that the recognition of genuine English or other hall marks, is not always enough to guarantee the genuineness of the plate that bears them.





DELPHI. SILVER VASE FOUND IN THE BATHS OF APOLLO,
AT VICOVA RULLO, IN ITALY.

ANCIENT GREEK. AT LENTY BATHS, 1847/1848.

5 K 10 137 1091

NEW MUSEUM, 1848.





GOLD AND SILVER SMITHS' WORK,

AND

OBJECTS OF ECCLESIASTICAL USE.

737. '64.



VASE : silver, with handles ending in masks and round the neck a band of animals in relief. Found at the baths of Apollo at Vicarello in Italy. Greek. 4th century B.C. H. $4\frac{7}{8}$ in., W. $3\frac{1}{2}$ in. Webb collection. 54l.

This small vase is shaped like an amphora ; the neck begins immediately under the rim or lip, and expands with almost a straight outline to about two-thirds of the way down, where it reaches the largest diameter. It contracts again, and ends in a rim round the bottom.

The handles are rounded in section, with beaded edges ; they rise to the level of the lip, and the lower ends are united to the body with masks of children's heads. They are embossed with two storks on each handle, the lower walking and the upper flying.

A band of delicate embossed work runs round the neck representing a pair of storks, each bird devouring a serpent, with three ears of Indian corn between the two. This composition is repeated, and the two make the circuit of the vase.

The silver is much eaten by the action of sulphur and water, and the vase has been lined to keep it in form. The embossing is of the utmost delicacy of execution. The vase is represented in the accompanying etching done in the Art Schools.

36105. Wt. 12080.

A

300. '74.

TOILET Pot: silver gilt, with figures of boys carrying game and fruit, hammered and applied. Roman. 2nd century (?). H. $1\frac{7}{16}$ in., diam. $1\frac{9}{16}$ in. Webb collection. 50/.

The lid is wanting. The body is cylindrical, with a stout rim below the portion covered by the lid. The bottom has a rim in the shape of an architectonic ogee moulding of delicate section, and three concentric rings within it.

Round the body are four winged genii in pairs, each pair facing inwards. The children are running or flying, with wings expanded and drapery floating in the wind. One is nude. Of the four, one carries a dead hare on a stick and a duck behind him; another carries a basket on his shoulder; another two ears of corn and a poppy bud; another a small basket and two rolls (of papyrus?).

These figures are in massive relief, and modelled with much grace and spirit.

7943. '62.

CRUCIFIX: of cedar covered with plates of gold and filigree. The Christ is of walrus ivory. The label over the head and the four evangelistic symbols on the extremities of the cross are cloisonné enamel. The Immaculate Lamb and the evangelistic symbols are beaten up on the back. Byzantine. Late 10th century. H. $7\frac{1}{2}$ in., W. $5\frac{1}{4}$ in. Solitkoff collection. 145/.

The cross is an inch and a half broad, and covered with thin plates of gold of great purity and good colour. The flat gold is covered by a granulated line soldered all over, forming a scroll that rolls over the whole surface. Over the head of the Christ is the title **IHS NAZA RENV**.

On the four ends are roundels containing the evangelistic symbols in cloisonné enamel of great brilliancy; the dividing lines of gold are very thin. The work is so bright and full in colour as to have all the appearance of pietra dura work.

The Christ is of walrus ivory. The two feet are separately fastened on a broad *scabellum*; the arms are straight, the hair long and the head

inclined to the right. Though the carving is rude there is much expression and tenderness in the head. The cincture is a long cloth gathered in many folds and knots.

On the back the gold is very thin and soft, and the decoration has been much injured in consequence. The four evangelistic symbols in roundels are dimly discernible amongst the folds and wrinkles into which the metal has been rubbed.

Few pieces of ecclesiastical metal work in the collection have a more precious appearance than this crucifix, partly from the splendour of the pure gold, partly from the singular brilliancy of the enamel. And though the ivory is archaic and conventional in treatment, it is a valuable example of the dignity attainable by the old artists, notwithstanding their inferiority in knowledge of design.

16. '73.

CRUCIFIX : copper, once gilt. German. 11th or 12th century. H. 5 in., W. 4 in. Collection of the bishop of Hildesheim. With 10 to 19. '73, 145*l.* 15*s.* 8*d.*

The figure only of the crucified. It is of an archaic type attenuated almost to a symbolic form. The two arms are horizontal, and the hands turn up at the ends without pretence to any reference to nature. The cincture forms a skirt from under the ribs to the knees, and the feet are each fastened separately to a *scabellum* or bracket. It belongs to the early Rhenish-Byzantine school. Such representations are conceived in the spirit of architectural lines and requirements, and are decorative and not without grandeur and even pathos from the great simplicity with which they are treated and the fidelity with which they always embody the idea, which is thus rather symbolised than expressed in art.

1615. '55.

TRIPTYCH : of gilt bronze, with figures of the Blessed Virgin and Child, with two saints in relief. Byzantine. 12th or 13th century. H. 6 $\frac{3}{8}$ in., W. 7 $\frac{3}{4}$ in. 30*l.*

In the centre panel the Blessed Virgin is seated on a high-backed throne, the angles of which are formed of high posts resembling a chair

of Byzantine character, of which the supports are turned with alternate neckings and collars. Similar legs are shown in front. The seat is covered with a cushion, and the back with a hanging drapery of diaper pattern. She holds the Infant Saviour on her knees. Over this is written $\overline{MR} . \overline{\Theta r}$.

On the right leaf is the figure of St. Gregory habited in a chasuble, maniple, and alb, and the *pallium*, holding a book and giving benediction with the right hand. On the side are the letters :

A	O
Γ	Θ
P	Ε
H	O
Γ	Λ
ω	
P	

On the left shutter is another saint, bald-headed, in dalmatic, and the letters :

A	O
Γ	Ρ
ω	I

Outside the leaves are two crosses of the height of the leaf, with the letters $\begin{smallmatrix} I & C \\ N & I & K & A \end{smallmatrix}$ repeated on each leaf. From the Pulsky collection.

7650. '61.

RELIQUARY : bronze gilt, covered with enamel, and with ivory carvings inserted. In the form of a Byzantine temple surmounted by a dome, with a projecting portico on each of the four sides. An ivory carving is inserted in the front of each portico, representing the Nativity, the Magi on horseback, the Crucifixion and the Resurrection. Sixteen ivory images of prophets stand around the temple, and twelve ivory images of Apostles, each bearing a scroll in his hand, surround the dome. The whole rests on a base of copper gilt, standing on four griffins. German (Rhenish Byzantine). Late 12th century. H. 1 ft. 9½ in., L. 1 ft. 8 in., W. 1 ft. 8 in. Soltikoff collection. 2,142/.

The general form of this remarkable reliquary is that of a small church of the shape of the Greek cross. It is covered by a dome, and from each of the four sides a transept is brought forward. The whole rests on griffins. The four projecting transepts have a width of about two-fifths of the sides from which they issue, and leave therefore projecting angles of the structure between the transepts. They are faced with arches of hammered metal, gilt, which rest on columns with spreading bases and Romanesque Corinthian capitals in gilt metal, the shafts covered with embedded enamel, all being of different patterns. Above are a bold cornice of acanthus work and an equally bold cresting. In the pediment over each end is the head of a saint, which is solid and made to turn; they serve as the nuts or heads of pins which fasten the top to the body of the structure. A base, with two bold mouldings, runs round the whole piece, and the four griffins of gilt metal are between the four transepts. The enamels upon the roofs, both of these parts and of the projecting corners of the square, differ in design the one from the other, even the two sides of each section of roof vary slightly, though so far similar to each other in each case as to serve the requirements of proper balance though not of uniformity.

The fronts of the transepts are enamelled, but are faced with compositions carved in walrus ivory that almost hide the rich background.

These ivories represent :

1. The three Magi on their road to Bethlehem. One is beardless and young. All carry offerings and are on horseback; they issue through a portal between columns, and these support a niche covered by a conch shell; the niche is double; before the riders is seen a star.

2. The Virgin seated, under a similar niche, on a throne or chair of architectural character; a veil is drawn over her and round the Holy Child, whom she tenderly supports with one hand and holds with the other; she leans her head affectionately against His; before her St. Joseph is standing on a book, and water is flowing under and round his feet; his left hand holds his mantle, and the right points to the road leading to Egypt.

3. The Crucifixion. The scene is under a niche. SS. Mary and John are on either side; the Saviour's head inclines towards them. This piece seems to be by a different hand from that which executed the last.

4. The Resurrection. An angel sits on the tomb, and on the stone are the words ECCE LOC'; he is pointing with one hand to the empty sepulchre; on the other side are the three holy women bearing spices. This scene is laid under a two-arched canopy. Above are six soldiers in pointed helmets, sleeping; they have—one, a spear, one a sword, two

shields, and one wears a hood of chain mail. These groups are five inches by three.

The sides of the transepts and other remaining portions of the structure contain 16 arches, under which are standing figures of the apostles and of various saints, carved, some in elephant, and some in walrus ivory.¹ They hold scrolls on which are the following legends, beginning on the right of the Resurrection:—

1. The prophet Isaiah, ECCE VIRGO CONCIPIET.
2. A figure (the Saviour) PASTOR EGO SV̄ ELL CSM.
3. A figure, according to Mr. Maskell St. Peter, holding keys (?).
4. EX IACOB STELLA PRODIT (? restoration).
5. TRANS MIGATIO IRE (in two lines).
6. QVARE IVDICIVM SVVM . D . SOPH.
7. TOLLE ANIMAM MEAM CAMELIO.
8. PRINCIPES TVLERVNT MVNERA.
9. VOBIS TIMENTIBVS DM OR.
10. VIDI ROTAM IN MEDIO ROTÆ.
11. Q¹: TETIGERIT VOS TANGIT (? modern).
12. CIRATV FVERIS MIE MEMOR E.
13. AGGEVS.
14. CŌPVVS VIRT IVM EN TAN.
15. ERO MORS TVA OT (? modern).
16. POST BIN IS INERRIS VISVS E.

These figures represent the prophets of the Old Testament, and some of them are no doubt original, others seem to be modern restorations, and the legends have been perhaps supplied in some instances on conjecture, for it is not possible to read certain of them making all allowance for contractions.

The dome stands on a drum above the roof of the main structure. It is melon-shaped divided into lobes, each forming a canopy to a sitting figure below. These twelve portions are covered with enamel of the same number of different patterns. The twelve canopies cover twelve figures of the apostles seated, carved in ivory, about three inches in height. They hold scrolls, and appear to be giving the answer required of the twelve in Matthew, xv., "Whom say ye that I am?" &c. The scrolls they hold contain the following legends, some in green, some in red letters (the colouring probably modern): QVEM DIET IES E·E·F VOS AVTEM Q·ALII·IOHEM BAPTISTAM·ALII HELIAM·ALIIVE·VERO·HIEREMIAM AVT VNVM·EX PRO·PHETIS·TV ES X RIS(TVS) FILI(VS) DI.

¹ W. Maskell, *Ivories, &c.*, p. 32.

The work is Rhenish Byzantine of the 12th century, and is supposed by Dr. Bock to have been made in the "Schnurgasse" in Cologne, where many examples of enamel of the same description were undoubtedly executed by the lay brothers of the monastery of S. Pantaleon. The enamel is of the finest texture and execution, and the groups, as well as the figures, have much grace and are well-proportioned and composed, though in the stiff conventional style of the day. It has been ascertained on good evidence that this reliquary was preserved till the wars of the French revolution in a monastery at Hoch Elten, near Emmerich, on the Rhine. It was taken by one of the canonessees, a countess of Salm Reifferscheid, and hidden in the chimney of a house in their possession in Lower Elten. It came into the possession of a priest at Dornich of the name of Poel, where it had been often seen by two brothers De Witt, living till recent times. This reliquary was sold to a Jew named James Cohen for 75 thalers, and bought from him for 200 thalers by the prince Salm Salm. From him it passed for the sum of 3,000 thalers to a collector named Schmitz at Cologne, and from thence it was purchased by prince Soltikoff for the sum of 4,000 thalers. Five or six of the ivory images were wanting at the time of this sale, having remained in the hands of Cohen, who had not the skill to fasten them in their places after they had fallen out. These figures are said to be now in the museum at the Hague, and others have been supplied. It is uncertain what relics have been contained within; the interior is of wood without ornament, and there is nothing in the figures or in the four heads that fasten the lid, and are placed in the four pediments to indicate the names of the saints for whose relics this sumptuous receptacle has been provided.¹

Figured, chromolithographs of objects in South Kensington museum; Labarte, *hist. des arts industriels*, pl. xliii.

4524. '58.

ALTAR, portable: gilt metal, with champlevé enamel. On the upper surface is a representation of the Crucifixion, and on the sides half figures of the apostles. German. 12th century (?). H. $3\frac{1}{4}$ in., L. $6\frac{3}{4}$ in., W. 4 in. 65/.

This altar is in the form of the stone altars of the 12th and 13th centuries in the north of Europe, but placed upon legs. The top is

¹ See report by Dr. Bock on this reliquary in the 11th annual report, Science and Art department, 1864.

square-edged and chamfered on the under side. It is gilt, and covered with champlevé enamel, representing the Crucifixion. The Saviour is covered with a linen cloth round the loins falling to the knees. On either side of the cross stand the blessed Virgin and St. John; to the former the head of Christ is inclined. Beyond these are *Ecclesia* and *Synagoga*, two female figures. The church holds a chalice to catch the blood pouring from the wound in the side; the synagogue is blind-folded and turns from the Saviour in abhorrence; two demi-figures, *Sol* and *Luna*, are in the upper corners of the composition.

On the sides are the eleven apostles and St. Paul, the names of whom are written on the square edge of the table. On the front are: IACOB. PHILIPP. BARTHOLOME. MATHE. SYMON; end, THADDE; back, PETRVS. PAVLVS. ANDREA. IACOBVS. IOHES; end, THOMA. The base has the same edge as the table, reversed, and the legs are without ornament.

10. '73.

ALTAAR, portable: an oblong slab of porphyry, framed in wood and covered, wholly on one side and partially on the other, with plates of gilt copper; engraved on both sides with the Holy Trinity, the Saviour, the Nativity, Resurrection, Ascension and standing figures of saints with a Latin legend. German. 12th century. L. $15\frac{1}{8}$ in., W. 9 in. Collection of the bishop of Hildesheim. With Nos. 11 to 19, 145*l.* 16*s.* 8*d.*

The material is a slab of porphyry set in wood, which is plated over with thin gilt metal, plain on the edges, but forming on the upper surface a double border of Byzantine leaf moulding. It is covered on the front and round the edges of the under side with figures and demi-figures of saints.

In the centre is a crucifix, and the upper portion of it, in which the head of our Lord is included, is enclosed in the circumference of a thin circle, half of which is not shown. Within this circle is a representation of the Holy Trinity, the Eternal Father supporting the arms of our Lord with the mystic Dove between. The crucified Lord has the two feet nailed separately, and resting on a block or *scabellum*, and the cincture forms a full skirt of drapery round the waist.

On either side of the crucifix are four full-length figures, viz., on

the right, St. Boniface and St. Paul, the former holding his crozier and raising the other hand, the latter, with the head and beard usually represented, holding a book and pointing to the crucifix. Above their heads are written, S. BONIFACI and S. PAVLVVS; on the left, St. Peter and St. Pancratius; St. Peter holds one key, has the right hand raised, supporting the toga folded round him; St. Pancratius is dressed in an alb or tunic and a long mantle folded over the shoulders and arms partly forming a second skirt, both of which are bordered with rich apparelling. He holds a palm branch. S. PETRVS and PANERATI⁹ are written over these two.

In two circles below are two demi-figures of saints in armour and holding shields and swords; over these, SIPLICI and S. FAVSTIN. Round the whole runs the chased leaf moulding already noticed; on a band of plain metal between the two mouldings is the legend: HILGOB, RELIQIE QVOB, IOAGINES. SVP. L(apidem) INFRA SEU(L)PTE ST ET S EO, LAVRENTII KYLIANI GEORGII OSWALDI SEBASTIANI MAURITII THEBEOR, M(arty)RM DIONISII GREGORII NICOLAI MARTINI TELLE XI MIL. V. CTI N.

On the back the figures form a border only; in the corners are compositions, viz., the Nativity, the blessed Virgin on a couch, with St. Joseph by her, and the Infant Saviour in a little bed beside her: the Crucifixion, St. Mary and St. John standing right and left of the cross: the Resurrection, our Lord seated on the tomb and two Marys standing beside Him: the Ascension, a group of the heads of the blessed Virgin and the apostles, and the feet of our Lord visible outside a cloud in which he is concealed.

On each shorter side are two half-saints in square compartments. The figures at the back are in rows at the top, bottom and sides, all the figures facing one way.

The centre figure is that of our Lord; He holds His right hand up in benediction, and in His left an open book, with the words, PAX VOBISCVM; round the subject, PANIS QVEM EGO DABO CARO MEA. E; on His right, IOHANNES EV. and MICHAEL ARCHANGEL; on His left two more figures, IOHIS BAPTISTE and GODEHARDI. EPI. (bishop of Hildesheim); on the right side demi-figures, with the names STEPHANI and BENEDICTI; on the left side, VINCENTII and VITI. On the lower row, MARIE MAGDAL. holding a vase, CECILIE V. holding a torch and a vase. The blessed Virgin crowned, and the words over MÆR MIÆ (Mater misericordiæ); next to her, MARGARETE V. BEATRICIS V. Both these figures hold torches and vases.

11. '73.

ALTAR, portable : oblong, wood covered with plates of silver and gilt copper, resting on four claw feet. On the top are figures of the Saviour and four saints. The borders are decorated with crystals, stones, and glass. Round the body are stamped busts of saints. German. 12th century. H. 4 in., L. $6\frac{5}{8}$ in., W. $3\frac{7}{8}$ in. Collection of the bishop of Hildesheim. With Nos. 10 to 19, 145*l.* 16*s.* 8*d.*

In the form of a square-sided altar, the *mensa* projecting on all sides ; its under side chamfered, with a corresponding chamfered upper edge to the plinth on which it stands, which is precisely like the table reversed. On the upper surface are five figures beaten in slight relief on a silver plate. Our Saviour seated on an architectural throne with a cushion on it, the right hand raised in benediction, the left holding the book of doom, and a *scabellum* under the feet. At His side are the blessed Virgin (?) and a bearded figure, St. Benedict (?), both holding the hands in supplication, and the male figure clothed in a large *pallium*, which falls in folds from the elbows. Outside these are two bishops fully vested, each holding his crozier and wearing the ample oval-shaped chasuble. On all the glories, three small knobs of metal give the appearance of a cross behind each head, but this appearance is not intended.

The long edges have borders of small squares, each filled with a quatrefoil, all in delicate relief ; the short edges have a border of lozenges with quatrefoils beaten up like the others. On these are fastened garnets, amethysts, topazes and mother-of-pearl rudely cut and set in notched silver collets, five on the long sides, three on the shorter, and four crystals *en cabochon* on the four corners ; the square work already noticed is raised on the perpendicular edge surface, and the diamond-shaped ornament on the chamfered under edge ; the same treatment is maintained on the plinth.

Round the four sides are copper gilt plates beaten in very slight relief into an arcade of twelve flat segmental arches of Byzantine character, four on the long and two on the short sides. Under each arch is one of the twelve apostles, to the shoulders, showing the slanting line of the folded *toga*, and one hand extended, first on one side of the figure and then on the other in alternate arches. This work is perhaps a restoration.

The whole stands on rude claw feet of gilt metal. There is probably a slab of stone under the upper covering, and the surface seems to

have been little used. It may be compared for shape and size with No. 4524. '58.

It is figured in the accompanying etching.

7947. '62.

TRIPTYCH: a reliquary of beaten metal, gilt and encrusted with enamel. The middle is a double arch, under which is a small glazed receptacle intended to hold particles of the true cross, guarded by two angels, in high relief, with two others in *champlevé* enamel. Over all are half figures of the Saviour, and angels blowing trumpets. Below, the holy women at the sepulchre in enamel, set round with gems. On the wings are figures of the apostles in gilt metal, with enamelled borders. German. 12th century. H. 1 ft. 10 $\frac{3}{4}$ in., W. 2 ft. 1 in. Soltikoff collection. 342/.

The centre forms a double arch, and each shutter one complete arch so as to coincide when closed. The two arches touch in the middle and are there supported by an angel issuing from the back of the panel. Above the double arch and resting on the two is a third. The soffit of this part slopes inwards, and is covered with a plate of gilt metal hammered up into a bold running design of acanthus foliage, with a beaded moulding within, and on the outer edge a cresting of pierced acanthus ornament, the leaves being coupled in pairs; the front edge is covered by a plate of beaten work with stars and other ornaments indented on it.

In the panel so formed is a half figure of the Eternal Father giving benediction with the right hand, and an open book in the left with the letters A. ω ., the folds of the toga fall over the left arm. This figure is gilt, and behind the head a nimbus is worked in open acanthus stalks of bold and graceful design, in which are set a crystal and a pearl. Two angels support the springing of the arch, each inclining one wing on the arch, and blowing a curved trumpet which leans outward to make a better composition with the arch. The toga has in each case a decorated border. This portion is without enamel.

The middle part has slanting sides and a flat front edge, each decorated with the rolling acanthus and indented patterns in the top arch. The arches rest, on their outer sides, on two spiral enamelled columns

with Romanesque capitals. The arches are partially filled by inner segmental arches, the fronts of which are enamelled with demi figures winged, and lettered MISERICORDIA IVSTITIA. Below the arches are two large figures of angels, filling up three fourths of the height of the panel. They are draped in the toga, and each has a large nimbus behind his head. These, as well as the edges of the togas, are of the same bold stalk scrolls with crystals, as the nimbus already described. One holds a lance, the other a reed with a trefoil enamelled head, on which are red marks; it represents the sponge. Between these figures, and held by their inner arms and the hands of the angel that supports the central arches, is a square frame, once glazed with crystal, under which are two small crosses of gold, one in the Greek, the other in the Latin form. These have openings along the four arms for a small space from the point of intersection, made to contain relics of the cross. The piece in the Latin cross is about an inch in the longest dimension and the other less. The frame of the case is set with two crystals and four engraved gems, but the two upper are gone. The background behind the particles of wood is decorated with delicate arabesque work in relief.

Below the frame, and between the two angels, is a plate of thin metal, on which is a rood in beaten work with four arches round. SS. Mary and John stand on either side of the cross, and in the four circular medallions are the symbols of the four evangelists.

The two angels supporting this frame stand on a dado covered with champlevé enamel. This represents the Holy Sepulchre, an architectural façade. Three women are on the right hand with the word MVLIERES, and two angels with ANGELI SEPVLCRM DNI on the left. In the middle of this façade is set an oval crystal gem in a setting of bold arabesque metal work, relieved by small pearls and crystals. The under side of the large crystal is engraved with a rood, our Lord crucified, SS. Mary and John.

The shutters are edged with blue enamel on which are small ornaments. The sides are slightly concave; and a border of beaten work, by a different hand from that which has executed the others, is filled with well modelled animals. On the panels are figures of the twelve apostles sitting on architectural thrones, draped in the *toga*, and holding books. They have no emblems, nor can we recognize the heads of St. Peter, St. Paul, or St. John, generally so distinctly indicated. They are in pairs, six in each shutter. The outside is of wood painted black, and is entirely without ornament.

Much of the design is spirited and graceful. The figures are composed with a feeling for the harmony of the whole, and the decorative

leaf and stalk work is of fine design, admirably executed, and the whole in good preservation. It is German, probably made in Cologne during the 12th century.

Figured, Labarte, *histoire des arts industriels*, pl. cxlv.

7234. '60.

CROSS : of gilt metal, the surface encrusted with enamels. In front is a crucifix of gilt metal, in full relief, and at the extremities of the cross are Scriptural subjects in enamel. A figure of the Eternal Father, surrounded by emblems of the evangelists, is engraved on the back, with the ground enamelled. German (Rhenish-Byzantine). 12th century. H. 2 ft. 2 in., W. 1 ft. 4½ in. 350*l*.

The cross has square masses in the centre and on the extremities, and it stands on a triangular base. The central line of the stem and arm is a broad band of *champlevé* enamel, consisting of acanthus ornament in green, blue, and red on gold with red edges. This is bordered by reticulated work filled with quatrefoils. The square masses are each covered with a design in enamel.

1. In the centre is figured the Immaculate Lamb with the foot lifted to support the end of the crossed banner, and the head turned to regard it. In the corner spandrels there are ornaments of acanthus leaf.

2. On the top square is the patriarch Jacob giving his dying benediction to the two sons of Joseph. He sits and his hands are crossed (Gen. xlviii. 14), they are laid on the heads of the youths before him. More than one scene in the Scripture narrative seems to be implied, as the two youths hold basins in the folds of their togas, alluding to the benediction given by Isaac to Jacob himself, and the melfs of pottage. Their knees are bent and they stoop forward in a reverential attitude. A blue nimbus is behind the head of the Patriarch, and the name IACOBVS; on either side are the names BENJAMIN, MANASES. The whole of the composition is enclosed by a band of coloured enamel.

3. The lower square contains a composition representing the brazen serpent in the wilderness. Moses bearded, and with long hair, stands on the left wrapped in a toga, with a blue nimbus behind his head, and holding a scroll, on which are the words, SICUT EXALTAVIT

SERPENS IN ERE, and over the head of Moses, MOYSES. Two figures on the opposite side of the composition represent the Jews. One is in a short tunic, Greek boots and a toga, and points to the serpent which is reared on the square capital of a blue column in the middle, over the two figures are the letters, IVDÆI.

4. Right square, an architectural composition representing the temple. It has abfidal ends, towers and domes. The top of the tower is a gabled roof, which serves as a desk to a tall figure, representing Aaron, whose hand writes on it. He holds a bafin containing the typical blood of the victim, a lamb with three bleeding wounds, which is partly feen in a doorway below : over the head of the ftanding figure are the letters AARON.

5. Left square, the prophet Elias and the widow of Sarepta. The prophet ftands on the left wrapped in a mantle and holding a fcroll, on which are the words, AVFER MICH I OBSECRO . F(ac) BVCCELAM . PA(nis). The woman is in a large sleeved drefs, holds two fticks and is giving a cake to Elias. By the fide of the woman are the letters :

SA · TA ·
RE
P

on the fide of the prophet :

ELI
SEV
S

The letters or fyllables are arranged in perpendicular order.

The portion of the upper member of the crofs between the two ends and the central fquares has been intended for the receptacle of relics. Two particles of wood are faftened with fize or glue to the fomewhat larger crofs (the particles are about an inch from top to foot, and fide to fide), formed by two round quill-ftaped pieces of wood in the ftape of the Greek crofs. Below this is a fmall crucifix of about the fame dimenfions, the crofs of which is in the ufual Latin form. Both of thefe have been enclosed by a fmall piece of cryftal (replaced by glafs) in a metal ornamental frame.

The figure of the Saviour has long hair falling to the ftoulders on either fide, the attitude is conventional, the arms are ftaight, a cloth arranged to form a ftirt defcends from the waift to the knees. Each of the feet is faftened by a feparate nail.

In the angles, formed by the meeting of the arms of the crofs, are graceful and vigorous fcrolls of metal work in the form of the conventional acanthus, with long ftaight divifions of the leaf forming bands with

pointed trefoil extremities turned and re-turned in different directions, and with rounded stalks forming members of this beautiful knot which springs from the point of junction of the arms, and forms a sort of crown of thorns round the centre of the cross. Acanthus leaves also springing from a central nut decorate the ends of each arm of the cross, and smaller tufts of the same work are set on the points of junction of the foot of the stem of the cross, where it is inserted into the bottom square.

The base is a sort of triangular pyramid, the sides or faces of which are decorated with arabesque scrolls of acanthus leaf and monsters in champlévé enamel. A human head unites each angle of the base with three fluted legs and feet, on which the whole rests.

The back has not so much ornament. On the square blocks or masses are saucer-shaped depressions. In the middle square the Christ is represented in majesty seated on a rainbow; round in the four corners are the four evangelistic emblems. The depressions on the backs of the four other squares are smooth, gilt, and in the angles round them arabesque ornaments chased. The portions between the squares are covered with unornamented plates of gilt metal. The decoration is in champlévé enamel and chasing throughout and, with the exception of the graceful scroll work placed at the points of junction, has the characteristics of the Rhenish-Byzantine school. The scrolls are probably additions of the 13th or 14th century, at which time possibly the small reliquary above the head of the Saviour has been added. The small crucifix below the two particles of wood is also of later date than that of the original Byzantine decorations and of the figure of the Saviour.

Figured, chromolithographs of objects in the South Kensington museum.

7938. '62.

CRUCIFIX: copper gilt, rustic, with a trefoil base, on which are figures of the archangels, Gabriel, Michael, and Raphael, bearing tablets with inscriptions. German. 12th century. H. 1 ft. 3 in., W. $7\frac{1}{2}$ in. Soltikoff collection. 109/.

The stem and arms are a conventional representation of an actual tree, with bark and buds at intervals. The figure has the arms straight and the feet fastened with two nails to a bracket. Above each hand,

on the top of the two arms of the cross, are roundels of blue and green champlevé enamel, containing the heads of St. John and the Blessed Virgin. The title is in Roman capitals over the head. On the back, over the head, is a square plate corresponding to the title in front, and two roundels of gilt metal, having engraved on them in Roman capitals :

KARITAS

FIDES

SPES.

It rests on a boss of trefoils, pierced work, and the foot has three leaf-shaped lobes, on which are seated the archangels, named on roundels, RAPHAEL, GABRIEL, MICHAEL, with invocations.

7942, '62.

PYX : copper gilt, the fides chased with half figures of patriarchs. German. 12th century. H. $2\frac{3}{4}$ in., diam. $2\frac{1}{8}$ in. Soltikoff collection. 15/.

A round box or case, the top curved and furmounted by a small knob handle. The surface is covered with flower arabesques, amongst which are four medallions containing heads of the patriarchs ABRAMS. IACOB and IZAK. MELCHISADEK. Round the top are the words, INTVS PORTATUR PE(r) Q(ue)M T(otus) MVNDVS SALVATVR. Underneath is the Immaculate Lamb; in this instance holding both a crossed banner and a spear. Round this the words, AGNVS DEI TOLLIS PECCATA PĀ NV CREDEMVS. TSO The meaning of the last three words it is not easy to determine. The gilding is much worn and the chasing, especially of the letters, difficult to make out.

7944. '62.

RELIQUARY: copper, set with uncut crystals; an oblong tomb furmounted by towers, with the Deposition from the cross above. German. 12th century. H. 17 in., W. $4\frac{1}{8}$ in., L. 10 in. Soltikoff collection. 78/.

The form is that of a long sarcophagus, square at the ends, and covered with a raised roof-shaped top in several divisions. Two are towers with pyramid roofs, two small turret canopies, and the centre rises into a square turret roof supporting a crucifixion, to the stem of which a dragon's mouth above the roof forms a socket.

On the lid, at the two ends, are two seated figures with their backs against the little turret roofs already mentioned. One wears a mitre, the other seems to be an abbot or monk, both hold open books on their knees. In the side of the lower part and in the front of the little towers are seven oval crystals, four of them on the former. These have served as windows, through which relics could be partially seen within. Two crystals are also set in the two ends of the lower part.

The composition above the roof represents the Deposition from the cross. Two scrolls of foliage, of Byzantine character, spring from the sides of the main stem, and form a rich perforated ornament that serves as a pedestal. The central stalk runs up in a double stem and curls over forward. Two arms of double stalks of metal form the transom. The top and ends have crystals set in them.

Under the two arms of the cross are St. Mary and St. John, on whose heads these extremities are resting. Two men, one in a conical hat, St. Joseph of Arimathæa and Nicodemus, are taking down the Redeemer's body. One pulls a nail from the left hand with a large pair of pincers; the other supports the body as it falls, and one hand is tenderly held by the Virgin mother. The cincture round the loins is a full skirt to the knees, and both feet are separately fastened on a bracket.

The lid is fastened with a lock, into which a hinged hasp falls, and the corners are supported on the heads and forepaws of four winged dragons of Byzantine character.

The inside is lined with silk and paper, so that nothing can be seen through the crystal windows; but this is a modern addition.

Seen at a little distance the lower chasse or sarcophagus seems a sort of pedestal to the group represented above, and the broken outline of the small roof and turrets adds to this decorative effect. The scrolls that support the group and all parts are designed with a real knowledge of the art of composition, more so than will be seen in later architectural pieces of metal treatment in which the architecture is imitative, and the details realistic.

7649. '61.

CANDLESTICK: of bronze or bell-metal, gilt, known as "the Gloucester Candlestick." It has a triangular base, round stem with three bosses, surmounted by a deep pan and pricket. The whole surface is ornamented in relief with pierced foliage, figures of monsters, dragons, &c. and

bears several Latin inscriptions, one of which records that it was given by the abbot Peter to the abbey church of St. Peter at Gloucester. English. Early 12th century. H. 1 ft. 11 in., W. of base, 8 in. Soltikoff collection. 6517.

The stem of this candlestick is a straight column, divided by three round bosses, one at the top, at the bottom, and one in the middle. A short neck separates the upper boss from the grease pan, and the lowest stands on a triangular base. The base again is supported on three feet formed by the neck, heads and claws of three dragons. The stem is covered with elaborate ornament in spiral bands and flat scrolls bearing Latin legends, and the outer sides of the grease pan, the bosses, and the base are completely covered with vegetable scrolls, flat bands and other work, as well as with figures.

The outer surface of the pan or bowl is made up of basket work, formed by bands in triple lines, the ends of which are intertwined and branch out in leaves and tendrils. A legend runs round the upper rim, which is a plain metal band :

LVCIS ONVS VIRTVTIS OPVS DOCTRINA REFVLGENS
PRÆDICAT VT VITIO NON TENEBRETVR HOMO.

The inside of the pan is plain, and the pricket to hold a candle is an iron point.

From three sides of the pan three dragons stretch down like three disengaged handles to the upper boss, passing over the necking between these two upper members. The dragons' heads are bent back and attached to three loops of the basket work round the pan: their tails branch out in well formed curves, which are attached to and merge into the ornament of the boss. Three figures, one centaur like, one a man mounted on a bird, a third on a three-legged dragon, form eyes to volutes of leaf scroll work on this boss, and hold on to the stems formed by the dragons already described.

The upper division of the columnar stem has two spiral bands dividing two bands of figure work, viz., a man and a bird, and a man and dragon, worked in the round and pierced in the interstices.

The middle boss contains the evangelistic symbols in round frames of dotted work. St. Matthew holds a book, the others scrolls. Small knobs of very white bronze, or of some alloy of silver, are worked between these images.

The second division of the stem has bands with lettered legends and figures alternately. In one of the former a man holds a scroll, stamps on an ascending dragon, and stabs it with a broad dagger. The tail

branches and ends in a snake's head to fill up the outline of the general design. In the second band a monster, partly draped, struggles with a dragon which stamps on two birds.

The lower boss has centaur-like griffins holding on to the scroll ornament of the mass, and joining the heads of figures which sit on the three angles of the base, and connect these two lower masses together. On another side a man on an eagle-like monster, on the third there is a centaur, the monsters clawing the heads of corresponding human figures. Dotted frame bands run in and out among these figures.

The base is formed by three griffin-shaped monsters, on the backs of which sit human skeleton figures. The tails of the monsters divide, curve boldly up to the bosses above, and descend in volutes round the arms of the human riders, ending in masks and connecting the two general masses with graceful convolutions. In the middle of each of the three sides of the base are also human figures grasping the necks of monsters each side of them. Other monsters at their feet form the lower centres of these sides of the base, to which the wings of the larger monsters that form the angles and legs of the candlestick bend down. There are markings as of feathers on the wings. Stems and scrolls in relief connect the feet of the angle monsters and the central knots of wings, tails and scrolls. Scales are marked on the legs of the beasts, and the feet end in mouths which again are biting the contorted snake coils that twist about them. The eyes of both men and monsters are filled in with black enamel, or have been coloured black, perhaps in recent times. The three feet stand on small platforms with borders of dots or knobs. The entire composition contains nine human figures and 42 monsters.

The whole piece is a singular example of the original and vigorous design of the 12th century. It has much of the character of sculpture seen in many parts of Europe during that century. In Lombardy in many churches; in the cathedral of Chartres in France; the old wooden churches of Norway; the porch of the church of Santiago, in Spain, of which a plaster cast is set up in the South Kensington museum; and, to go no further, at Malmesbury abbey and Glastonbury. The delight in representing gaunt bony humanity and monster forms, which took so great a hold of the sculptors of churches in such distant countries of Europe, and the effort which carries out one connected composition through such vigorous but graceful contortions of line are seen in the twists, connecting knots and graceful interchanges of volutes in the piece under discussion. It is well to note the connection between the designs of these knotted dragons and serpents, and the elegant plaits and figures of the Saxon and Celtic metallurgists.

On the spiral bands are the legends in Leonine verſe :

ABBATIS PETRI GREGIS ET DEVOTIO MITIS
ME DEDIT ECCLESIE SCI PETRI GLOECESTRI

On the inſide of the greaſe pan :

† HOC CENOMANENSIS RES ECCLESIE POCIENSIS
THOMAS DITAVIT CVM SOL ANNUM RENOVAVIT.

With regard to theſe names it may be ſaid that in the 12th century Peter was abbot of the church now exiſting at Glouceſter. The foundation of the original houſe was made by Ethelred for women as early as the year 680. It was burnt in 1087. A new church and monaſtery for men was dedicated in the ides of July 1100. It was again deſtroyed by fire in 1101.¹ Serlo was abbot, and died 4th nones of March 1104. Peter, who was prior under that dignity, ſucceeded to the abbacy in Auguſt 1105 or 1107, and died 15 kal. Auguſt 1113. The date therefore of the candleſtick muſt be fixed between the years 1107 and 1113. This ill-ſtarred houſe was again totally deſtroyed by fire in 1122, the 8th of the ides of March, nothing that was perſhable being ſaved, but a few books and three ſacerdotal veſtments.²

With regard to the name Pocienſis, Thomas de Poché (a manor in the province of Maine), gave to the cathedral of Le Mans certain abbey lands called “Pochæum” or “Potius,” from this manor of Poché, a gift confirmed by charters of the early French kings. It is poſſible that through this Thomas of Poché the candleſtick became the property of the cathedral of Le Mans.

It was formerly in the collection of M. d’Eſpaulart at Le Mans, and was ſold to the Soltikoff collection for 20,000 francs.

Figured, chromolith. of objects in South Kenſington muſeum ; Cahier et Martin, melanges, &c., iv. xxxii.

99. '66.

CROSS: gilt metal, enamelled ; on the one ſide the crucified Saviour, on the other the inſtruments of the Paſſion. A ſilver ſuſpenſory bead is attached. The ſetting Byzantine, probably 12th century. The enamel later. 4 in. by 2½ in. 4l.

¹ “Anno M.C.I., Civitas Glavonia cum principali monaſterio et aliis viii. idus Junii feria v. incendio conflagravit.” Simon Dunelm. ap. Dugdale, i. 532.

² Dugdale, *ut ſupra*.

The surface is covered with blue enamel, and on the front is painted a crucifix with the Saviour's body in white. Round this on the extremities are the Blessed Virgin and St. John, busts to the shoulders, on the arms; the emblematic dove above, and a skull below. At the back are roundels on the extremities corresponding to these; they contain a hand, sponge, crown of thorns, chalice and nails, instruments of the Passion.

The setting is plain gilt metal, and the back and front open to hold relics. There is a silver bead cut in facets and pierced attached to the top, so as to adapt it for use as an episcopal cross and for which it has probably been made.

The character of the enamel painting is Spanish, and not older than the 17th century.

392. '72.

COVER of a Cup: gold, a low cone with a band set with stones round the base, and with beaten and engraved work. Byzantine. 12th century (?). H. $2\frac{1}{4}$ in., diam. $4\frac{1}{2}$ in. 80/.

A small straight-sided dome, with a gallery of delicate metal work round the top, on which is seated a faint holding a tau staff. The sides have pointed arches, out of which issue dragons. There are eight arches round the base, with a band round it made of eight heads in relief, and eight sockets, from which precious stones have been lost. The work is admirably hammered and engraved.

4097. '57.

TABLET: oblong, with arched top; the prophet Jonas surrounded by foliated scroll work, and holding an inscribed label in *champlevé* enamel. German. 12th or 13th century. H. $4\frac{7}{8}$ in., W. $2\frac{1}{2}$ in. 12/.

The figure here represented is in *champlevé* enamel, and is wrapped in an ample toga, the top of which, as well as the lower edge, is decorated with rich ornamental borders. The feet are in boots worn by bishops, of old Byzantine character. The head is bald, the beard curled,

and the hands hold a scroll, bearing the words from Jonah, i. 12, TOLLIE ME 7 WITICE ME IN MARE. Under the feet are the letters IONAS PA.

Curls of triple oak leaves in various colours form a border round this : the frame of moulded gilt metal is new.

6815. '60.

TABLET: copper gilt, encrusted with the Nativity in enamel. German. 12th or 13th century. $4\frac{5}{8}$ in. by 5 in. 7*l.* 10*s.*

The Nativity is represented in champlevé enamel. The Blessed Virgin is on a bed covered with a rich drapery falling in abundant folds, and the bed is draped with a valance in graceful lines. The four posts lift it high above the ground and rise above the figure, representing a structure of turned wood with ball tops. She points with one hand to the Holy Child, lying in a small bed by her side. His hand is raised in benediction ; a crossed nimbus is behind His head. Before both beds are small pendant funnel-shaped glass lamps. The heads of the ox and the ass are seen beyond. St. Joseph sits at the foot of the bed in a curule chair, his chin leaning on one hand ; he is in a green tunic, with a white toga, part of which is held in the left hand ; he is on a larger scale than the other figures. A dark border line surrounds the composition. It is set in a modern frame of gilt metal.

8880. '63.

BOOK Cover: of gilt bronze, with two saints in relief, partly encrusted with champlevé enamel, and set with gems and crystals. German. 12th or 13th century. H. $12\frac{1}{2}$ in., W. $8\frac{3}{4}$ in. 84*l.*

The cover is a panel formed of metal work, gilt and set with champlevé enamel. The outer frame is divided into panels, three on each side and two on the ends. The top and bottom panels are chequered, each part filled in with circles and quatrefoil figures of blue and green, having in the centres, blue, green, red and white. The sides have two panels of filigree metal work, and set round with crystals, gems, and carnelians,

most of the gems being antique and engraved. Between these parts, on each side, are spaces filled in with circles of enamel. On the four corners are four large crystals set in leaf metal work, and outside all is an edge of thin milled work. Within this outer border are broad sloping edges of plain metal, and diapered work in relief fills up the upper and lower portions of the panel. The middle of the panel contains the figures of SS. Peter and Paul seated. They are wrapped in mantles, and the latter holds up one hand as if teaching or arguing. The whole of the edge of wood binding is enclosed in gilt metal work, decorated with arabesque scrolls in low relief. It contains a MS. obituary.

7955. '62.

CASKET : with allegorical figures in champlevé enamel on gilt metal. German (Rhenish). 13th century. H. $2\frac{1}{2}$ in., L. 4 in., W. $2\frac{1}{8}$ in. Soltikoff collection. 14/.

This elegant casket is something of the shape of a small mediæval reliquary or sarcophagus, oblong square, with a partly gabled cover. On the front are two medallions formed by bands, on which are Roman letters showing the meaning of the compositions within. 1. PHILOSOPHIA, a majestic female figure, crowned and draped in an ample mantle, seated on a throne; she holds a sceptre in her right hand and the globe in her left. 2. MATHEMATICA, a graceful female figure, seated and holding a rod and a compass, with which she traces a figure on the floor; a child sits near her whom she is teaching from a scroll. 3. MUSICA, two figures, one of them a man or student dressed in a sleeved gown, holds what looks like a triangle with loops at the angles, and on his right hand a female figure in a long gown is giving instruction with the right hand raised. 4. NATVRA SCIENTIA, two figures; a woman sits on a throne, dressed in a long robe and covered by a mantle descending in many folds; a child is pressed to her breast, from which he is suckled, stretching his arms round her. 5. ARISMETICA . GEOMETRIA; the first, a female figure, sits leaning her chin on her left hand, and with her right holds a pair of compasses as if about to describe a figure; the second, a boy in a scholar's gown, leans and stretches both his hands towards her. The upper part of the dress of this figure is gone. 6. ASTRONOMIA DIALECTICA; the first, a female figure, of which the back is seen; she is in contemplation, her head turned upwards to the heavens; the

second, a male figure, turns to the left and is conducting an argument, the hands indicating the heads of propositions or the reasoning of the speaker. The top is divided into five panels filled with enamel; the ornament consists of quatrefoils, feathers, acanthus leaves, &c. On the top there is a central ring, and it has been fastened with a small lock, but this as well as the hinges are wanting.

2090. '55.

RELIQUARY: copper, gilt; a tower, with pointed roof, supported on a stem. German. 13th century. H. 6 in., diam. $2\frac{1}{2}$ in. Bernal collection. 2*l.* 6*s.*

In the form of a square turret, pierced by nine key-hole lights or windows in rows of three, and surmounted by a pyramidal roof. It stands on a plain stem with unornamented spreading foot.

It is a conventional representation of the square towers which rise in pairs on many German-Romanesque churches, examples of which occur in Cologne, on the Rhine, at Soest, Paderborn, and other cities in Westphalia.

2169. '55.

RELIQUARY: bronze, formerly gilt, in the shape of a basilica. German. 13th century. H. $6\frac{3}{4}$ in., L. 6 in., W. $3\frac{1}{2}$ in. Bernal collection. 4*l.* 10*s.*

This reliquary consists of a flat casket, oblong in form, and supported on legs. On the platform thus made is a complete model of a church. It has two lean-to aisles, rises into a clerestory above, with rows of circular-headed cusped windows to each part and an absidal termination. At the opposite end rises a square tower with a pyramidal roof. About the place at which a transept would be built, an addition projects slightly beyond the lower and upper stories. Over it is a square lantern shaped like a chimney. An arched cresting, out of all proportion to the general scale, runs along the ridge of the roof.

Rude scrolls are chased on the sides of the lower part.

1471. '70.

CRUET or Water Vessel : bronze and white metal, gilt. In the shape of a bird or harpy, with tail rolling over in scrolls to form a handle. Black enamel on the flank. Rhenish German. 13th century. H. $7\frac{3}{8}$ in., L. $8\frac{1}{4}$ in. 100/.

The general outline is that of a wyvern or dragon. The head is that of a beast, and a series of knots of hair forms a ridge down the breast. The claws are half paws, with strong markings of scales. The tail divides, part turns down with a lateral spread, and with the claws forms a tripod support. The rest of the tail rises and rolls over to the neck, making off-sets to the back of the head and two spiral volutes, where it touches the back. This part forms the handle by which it has been hung.

There are stripes of white metal down the great curves of the breast and tail, and on the wings, which are half erected and set back horizontally, are oval shields divided lozengy, each lozenge party per fess, or and fable.

This vessel has been hung over the small piscina or sink, into which the water is thrown, which has been used to wash the priest's hands at mass, and the linen used by the celebrant.

6980. '60.

CANDLESTICK, pricket : of bronze, once gilt ; on a triangular foot engraved with foliated ornament. German. 13th century. H. $7\frac{1}{2}$ in., W. $3\frac{3}{4}$ in. 8/.

The stem is surrounded by spiral quills, and is in two short lengths, divided by a bold boss incised with scroll floriated work of conventional character. The foot is triangular, and descends in three monster necks with indications of heads at the springing, and the feet turn up ; perhaps this is an injury. The middles of the sides descend to a point, with a small ball or boss at the extremity, and a cup-shaped grease pan has five similar points and balls ; a pricket point in the middle. The base is chased like the boss.

The whole design is akin to that of Chinese candlesticks, both the cup-like grease pan, the base points, and the attenuated turned-up feet, but the chasing and the monster heads, though slightly indicated, are of Rhenish Byzantine character.

1589. '55.

CANDLESTICK, pricket: Limoges enamel on bronze or copper. French. 13th century. H. 8 in., diam. 5 in. 10/.

A small pricket candlestick for a domestic altar. The stem is straight, the foot triangular, standing on three feet; it has a boss or knop in the middle of the stem, and a grease pan with small points on its edge: all the other surfaces are decorated with acanthus stalk and leaf work in the Byzantine style.

4437. '57.

CANDLESTICK, pricket: of bronze, once gilt, on a triangular foot, with three dragons and floriated ornament. Byzantine. 12th century (?). H. $11\frac{3}{4}$ in., W. $4\frac{7}{8}$ in. 5/.

Of cast and chiselled bronze. The stem is a plain round stick with a knop composed of three belts in the middle; a plain grease pan, an expanding triangular base, made by three monsters with their necks, heads and forepaws on the ground and wings expanded on either side till they touch the lower edge of the base, and the space round the several parts of the design pierced.

4525. '58.

FINIAL: a gilt metal boss, surrounded by six plates or shields encrusted with enamel. German. 13th century. H. $6\frac{3}{4}$ in., diam. 4 in. 30/.

The shape is that of an architectural finial of carved foliage, and it is probably part of a *chasse*. The principal mass is six-sided, and each side faced with an oval shield with the point uppermost. On these are

encrusted enamels, making diapers of white quatrefoils, white rosettes with red eyes, and quatrefoils left in the metal, the ground being green, dark blue, or green and dark blue stripes, on the different shields. One is on a ground chequered with gilt metal left from the field in "*taille d'épargne*." One of the shields has lost its decoration.

In each case the enamels are applied, that is, though regularly fired on metal plates, these plates have been fired separately and inserted in a setting; the entire composition has not been submitted to the fire.

Over the points of the shields are small fruits or pointed seed pods covered with small points. Above the mass so formed are two courses of conventional vine or acanthus leaves one over the other, leaning downwards, and another set pointing upwards and making a nest, in which is enclosed a larger mulberry-shaped fruit. Between the courses of leaves are small fruits, such as have been described. Below the enamelled boss there is a nest of leaves, like those enclosing the upper point, with the same fruit, points, or knobs. The gilt metal is mounted on two bent iron legs covered with gilt leaves, shaped more decidedly like those of the vine, and by these the whole piece has been made part of a chaffe or reliquary, in the shape of a sarcophagus.

8991. '63.

CROSS: of gilt bronze; Greek shape, with round lobes at the extremities, and a round middle medallion, with an armorial shield in encrusted enamel; a label over it bears a mitre, also in enamel. French or German. Early 13th century. L. $4\frac{1}{2}$ in., W. 3 in. 4l. 16s.

The label is a band or bar notched on the ends as those of a ribbon or scroll; on this is a mitre low in shape, with the bands spread on each side. The middle of the cross, which has equal arms and each end expanding in a round medallion, bears a shield, argent, charged with a lion rampant sable, differenced with a cross crosslet, gules. The shield is oval with a pointed base, and is, perhaps, rather of French than German character, not earlier than of the 13th century.

4757. '58.

TRIPTYCH: of gilt metal, encrusted with enamel, and having the Crucifixion, Harrowing of hell, Resurrection, and compositions illustrative of Old Testament history, with

Leonine inscriptions engraved on the middle and sides. German. 13th century. H. $14\frac{1}{4}$ in., W. $18\frac{1}{4}$ in. Alton Towers collection. 450/.

The middle is a round arched panel, and the shutters, each half an arch to cover the middle.

Round the middle are three mouldings, the outer a flat edge indented with quatrefoil ornament, and the ground granulated; the next, a rolling acanthus moulding; the inner gilt with a small ornament on it in black (painted, and a restoration). The panel is covered with designs in champlevé enamel. The space is divided into various squares and circles, by bands of metal and of white enamel. The centre square represents the Crucifixion, on blue ground, with SS. Mary and John beside the cross. Four diagonal bands of metal cut off four triangles from this square, the bands fold over at the angles; the spaces are enamelled green and contain the four evangelistic symbols. On the bands are the words, IN CRUCE XPC (Christus) OBIT PTHO (Proto) — PLASTI DEBITA SOLVIT.

Above and below the square on each side are two circles and two halfcircles, in white enamel. In the upper circle is the Resurrection; an angel sitting on the open sepulchre stretches his hand towards the three women; round, on a metal band, the words *SĪPLA DVPLĀ* (simpla duplam?), *MORTE* (mortem), *PELLIT TRIDVANA PHENNE* (Gehenne). In the lower circle the Harrowing of hell; the Saviour transfixes a fiend with the staff of His cross, and lifts out Adam, Eve and others, through a doorway. On a band, the words *FORTIOR HIC FORTE* CAPTVS SPOLIAT PMIT *HOSTE*.

Round the top and bottom, but not the middle of the panel, is a border of double squares, containing quatrefoils, and at intervals three circular medallions. The uppermost has a demi-figure holding a scroll with the word, *KARITAS*; sides, two weeping figures, lettered *SOL* and *LVNA*; two lower medallions, a whole male figure, holding a paddle, and pouring from a vase *MARE*; a whole female figure, seen from the back, holds a spade in one hand and a branch or plant in the other, *TERRA*; a lower medallion contains *IVSTICIA*. Large quatrefoils fill up the bottom corners. Each side of the central subject, in two half circular bands of white enamel, are trees.

Shutters, on the right: the white semicircular bands range with those just described; in the top half circle a sea with two whales and two smaller fishes; Jonah devoured by one whale and cast up by the other.

On a band the words, CEV IONAM CETVM SIC REDDIT TERRA SEPVLTVM.

Central subject the sacrifice of Isaac ; he kneels on the pile and Abraham seizes his neck, but is stayed by an angel ; a ram is represented among the decorations at the side. On a scroll, PRO LAPSV MVNDI FIT FILIVS M(H)OSTIA PATRI.

Below, the Saviour fishing in the sea, His toga wrapped round Him. On a scroll, CARO XPI HAMVS QVOD PISCI FIT LEVIATHAN. But the verse begins in the middle of the legend. Three stones are set in the base ; one, as well as the edge moulding, seem of late date, perhaps modern restorations.

Left hand shutter : top subject, a figure half risen from a square grave ; two bearers astonished ; and in the foreground Eliseus the prophet dead, and wrapped in a toga. On a scroll, VIVENT QVI VERI CORPVS TANGVNT HELISEI. Centre, Moses and the brazen serpent ; a crowd standing by ; on a scroll, QVOS SERPENS LACERAT SERPENTIS IMAGO REFORMAT.

Lower subject : Samson carrying the gates of Gaza, dressed in a short jerkin with a spear and pointed oval shield ; on a scroll the words, SIC FRACTIS PORTIS QVOS AVFERT DEBITA MORTIS.

Figured, Shaw, decorations, middle ages, pl. 2.

2441. '56.

BOOK Cover : gilt metal, with Limoges enamel. A figure of Christ in relief, surrounded with the symbols of the evangelists. French. 13th century. L. $12\frac{1}{2}$ in., W. $7\frac{1}{2}$ in. 44l.

This is an enamelled plate only. It is surrounded by a border, of which the ground is blue, with an ornament in the form of a trident with a ball on the central spike, trefoil flowers, among which are demi-figures of angels of gilt metal in relief on a green ground.

In the central panel is the Saviour in majesty, seated within a vesica surrounded by clouds. The figure is of gilt metal in relief. He wears an alb ornamented with rich apparels, a mantle closely folded, holds a book in the left hand and raises the right in benediction. Above and below, on a blue ground, are the four evangelistic symbols of gilt metal raised in relief ; each holds an enamel scroll, but without lettering, the empty space is fown with coloured flowers.

34. '70.

TABLET: Limoges champlevé enamel on copper. A figure of Christ, with cruciform nimbus round the head, seated, and in the act of benediction, and enclosed in an aureole. At the corners are the symbols of the evangelists. French. 13th century. L. $8\frac{7}{8}$ in., W. $4\frac{3}{8}$ in. 20/.

The head of the Saviour is in relief. His left hand wrapped in a fold of His mantle holds a book of white enamel, on which are four black spots. The four evangelistic symbols are placed above and below, their heads are in relief, and their claws grasp scrolls, which bear no letters. Flowers are sown over the unoccupied spaces.

4041. '56.

PLATE of Metal: with Limoges champlevé enamel from the side of a chaffe or reliquary. The martyrdom of St. Thomas of Canterbury. French. 13th century. H. $3\frac{1}{4}$ in., L. $5\frac{1}{4}$ in. 3/ 10s.

This plate has formed the front or side of a small reliquary. It is covered with the subject of the martyrdom of St. Thomas of Canterbury, in champlevé enamel. The ground is blue; in the left-hand corner is an altar covered with a drapery, looped in folds; on it are a chalice and a candlestick. On one side stands St. Thomas in his episcopal vestments, he holds out one hand towards two figures before him. These represent two out of the three knights who come to murder him.

One strikes him on the neck with a sword, the other shoulders a naked sword, and seems to hasten from the place. The heads are in relief in gilt metal.¹

¹ This subject, so common in glass paintings and sculpture during the 13th century, both in England and France, where St. Thomas had lived during his banishment under Henry I., is usually treated in this way. To be exact, however, there was no altar in that portion of the transept of the cathedral of Canterbury at the time; that on which the point of the murderer's sword was kept as a relic was not erected till after the event, and was known as "Altare ad punctum ensis."

6816, 6817. '60.

PLAQUES: two enamelled portions of a triptych or shrine. An angel is painted on each in champlevé enamel, with one of the Beatitudes above. French (?). 13th century. 3 in. by $3\frac{1}{2}$ in. 15/.

These plaques are semicircles descending into points below, which have filled up the space between two circular panels or leaves of a diptych, such as No. 7947. '62. The frames which are placed round the edges are modern. The surface of the plaques themselves is gilt metal with figures of angels on them in champlevé enamel. These figures issue from clouds; that on the first plaque has a mantle of grey, the half circle is blue, and the right hand is raised in benediction. Below are the words BEATI MITES Q · I · P · TERRA. The other figure points to the legend, BEATI MVNDO CORDE Q · I · DE V · V.

4. '65.

CASKET: of gilt copper, crufted with enamel; diapered with the armorial shields of England, Angoulême, Valence earl of Pembroke, Dreux duke of Brittany and Brabant. English (?). End of the 13th century. L. 7 in., W. $5\frac{1}{4}$ in., H. $3\frac{3}{4}$ in. 150/.

This casket is flat, and stands on four legs rudely shaped into human feet; it is of gilt metal covered with champlevé enamel. The sides, ends, and top are divided into lozenge-shaped shields touching at the points, and with small quatrefoil ornaments at the points of intersection. The shields have the following heraldic bearings, and they are repeated throughout. 1, fable, a lion rampant, or; 2, barry of twelve, argent and azure, fix martlets, gules (Aymer de Valence); 3, chequy, argent and fable, the second charged with croffes patée, or, in dexter chief a canton ermine; 4, chequy diamondwise, or and gules; 5, or, a lion rampant, gules.

The hinges are round bars shaped at the ends into dragons' heads, and welded on over the lid and back, and the lock is a fimilar bar with a hafp hinged to it, with an interior lock, locked through a keyhole.

Besides the shields there is no ornament. It is not unlike the Limoges enamel of the 13th century, at which period small utensils and ornaments for secular use were exported to all parts of Europe ; but work of this same description, of which heraldry was the principal or only ornament, was made in England during that century, and this piece is probably of English origin.

See the accompanying etching.

4308. '57.

MORSE : of gilt metal, pierced and encrusted with champ-levé enamel, with a design of a man subduing a grotesque animal. German. 12th or 13th century. Diam. $3\frac{3}{8}$ in. 18*l*.

This metal brooch is convex, and the outer rim represents the 12 radiating points of a star, much blunted ; these are gilt, and filled in the intervals with blue champlevé enamel. On the central boss is a harpy grasped by a man in a short tunic, who strides over it and with one hand holds a scroll of arabesque work, part of the decoration. The gilt metal is helped out with blue enamel, as in the border, and the outer rim pierced with four holes for sewing or fastening a lining.

Figured, Etchings, South Kensington museum, 5th series.

1586. '55.

MORSE : of gilt metal and champlevé enamel, containing armorial shield and pierced border of lizards. French. 13th century. Diam. 4 in. 5*l*.

In the central boss or medallion there is a shield, azure, charged with two bars, vair. The border is pierced, the ornament being knotted dragons following each other, in blue champlevé enamel and gilt metal.

1587. '55.

MORSE : round, of gilt metal and champlevé enamel ; a shield with pierced border. French. 13th century. Diam. 4 in. 5*l*.

This morse is like the one last described, but the arms on the shield are different, viz., gules, a lion rampant, or.



SKIN



CASKET. COPPER GILT AND ENAMELLED, DIAPHERED WITH THE ARMORIAL SHIELDS OF ENGLAND, ANGOULESME, VALENCE
 EARL OF PEMBROKE, DREUX DUKE OF BRITTANY, AND BRABANT. ENGLISH. PROBABLY MADE FOR WILLIAM
 GRAYMEN DE VALENCE ABOUT 1290-1300 H. 3 1/4 IN. L. 7 IN. W. 5 1/4 IN. S. K. M. (NO. 4-65)

WHARFUT. FELIT

792. '65.

PLATES for book mounting: of gilt copper, encrusted with blue and red enamel. A rood with the blessed Virgin and St. John. Italian. 13th century (?). H. $15\frac{1}{4}$ in., W. 9 in. 50l.

The group consists of a crucifix and the figures of the blessed Virgin and St. John, having the character of the decoration of a book cover. All the three portions are separate. The cross is Y-shaped, and the Saviour is represented hanging with the arms stretched to the utmost. His legs bend and both feet are fastened to a block, which partly supports them, by one nail. A large drapery knotted round the middle falls to the knees, but not in perpendicular folds, and a corner is finished with a tassel. The Saviour's face is represented dead, but with an expression of extreme agony. At His head is the title IHESVS XPISTVS. A skull lies below the cross; the blessed Virgin holds her right arm up, and her head leans on the hand; she points to the Saviour's body. St. John holds a book in the folds of his mantle with his left hand; the mouth turns up at the corners, and the expression is rather grotesque than serious. The drawing of the heads and draperies is effected by incised lines filled with red enamel, with which also some attempt has been made at shading the drapery of the Saviour. The lines of the design are not sharp and thin as usual in old work. All the enamel is apparently new, and the general character of the whole three pieces seems to throw doubt on their professed date.

236. '53.

RELIQUARY: copper, encrusted with champlevé enamel; in the shape of a shrine with ridged and crested roof and medallions enclosing figures of angels on the sides. French (Limoges). 13th century. H. $7\frac{3}{4}$ in., L. $8\frac{3}{4}$ in., W. $2\frac{1}{2}$ in. 12l. 12s.

The form is that of a sarcophagus with gabled roof; the roof topped by a bold cresting of pierced acanthus work, with three rods or finials, one at each end and one in the middle. The whole of the flat surfaces are covered with enamel; the tops and sides contain on each front three circular medallions with demi-figures of angels, and the ends a medallion of the same shape on the flat part and in the gable front.

7945. '62.

RELIQUARY: copper, encrusted with champlevé enamel; in the form of a shrine, with ridged roof; on either side of the roof are five figures of saints in low relief. French (Limoges). 13th century. H. $8\frac{3}{4}$ in., L. $8\frac{1}{4}$ in., W. $3\frac{1}{4}$ in. Soltikoff collection. 56l.

The form is that of a sarcophagus with gabled roof. The corners are supported by four feet. On the top runs a cresting of large proportion, having three vesica-shaped plaques of ornament in champlevé enamel and pierced openings between, with a rude resemblance to tracery; the centre surmounted by a ball or knop.

The sides and cover are overlaid with plates of gilt metal covered with champlevé enamel. Of those on the front, the lower plate is ornamented with two rows of circles filled with quatrefoil ornament, and surrounded by a thin border of quatrefoil ornament set square. The plate on the roof contains figures of five of the apostles; they are under architectural arches and canopies, decorated in the intervals with volutes of thin stalk and leaf ornament. The heads are in high relief.

On the opposite side the figures of five apostles are on the lower plate and the circles are on the cover. These might at first sight appear to have been changed at some time, but, as ornamental plates over the feet form part of the side pieces in each case, it is impossible to suppose that there can have been any misplacement of this kind. The decoration is rich and varied and the colours resemble those of Rhenish-Byzantine work, of the 13th century.

2100. '55.

PASTORAL Staff Head: copper gilt, encrusted with Limoges enamel, with the Annunciation in the whorl, and lizards on the boss. French. 13th century. L. $12\frac{1}{2}$ in. Bernal collection. 46l.

The stem is covered with blue Limoges enamel and from the knop, at which the curve begins, three dragons of gilt metal stretch down their tails, curling over in volutes like those of the capital of a column. The knop is formed by two rows of dragons, one above and one

below a prominent string or belt of metal work. Three such monsters in each row are following one another round, and the space between is pierced. Above the knop is a nest of acanthus foliage, and from this the volute issues. It has a spine of gilt metal, delicately crocketed, that follows the line of the curve, and where the whorl curls over, ending in a dragon's mouth, the spine turns back and forms a junction with the stem and the knop below. It ends in a flower and leaves.

The volute encloses two figures, that of the archangel making the Annunciation and the blessed Virgin. He is standing, wrapped in a toga, holds a lily, and gives benediction with the right hand. The points of the wings, the stem of the lily, a bar behind her back, and a horizontal bar on which both the figures stand, form connections between the group and the sides of the volute.

7236. '60.

PASTORAL Staff Head : gilt copper ; with a rosette in the centre of the volute. German or French. 13th century. H. 9 in., W. $3\frac{1}{4}$ in. 12/.

The volute is much less in diameter than the socket to which it is joined by a rather flat knop. It is square in section, curls over forming half of a second inner circle, and ends in two six-leaved acanthus flowers, one each side, with six stamens between. It has been gilt, but the gold is worn away.

195. '69.

PASTORAL Staff Head : gilt metal, and Limoges enamel. The Annunciation in the whorl, lizards and serpents on the outside and socket. French. 13th century. L. 6 ft., W. of whorl, 5 in. 50/.

The stem is of gilt metal in several sections, with a spike at the foot. Between the knop, from which the volute issues, and the staff there is a length of champlevé enamel work, blue, with scroll arabesques of gilt and three dragons facing downwards in gilt metal. Above this is an octagonal band of plain metal, bearing the letters, $\begin{matrix} + & \text{VIRGATE} \\ + & \text{RRORIS BA} \end{matrix}$ in Roman capitals.

Above this lettering there is a large knob of gilt metal made of two rows of dragons, one above and one below the central string, grounded in blue enamel. The stem of the volute is blue champlevé enamel with gilt reticulation. A spine runs up one side, the volute ends in a dragon's head, and the spine curves back and forms a large flower and leaves.

In the whorl is the Annunciation. The archangel holds a lily, and lifts one hand in benediction. His wings join the head of the volute. The blessed Virgin stands in front of a faldstool. These details connect the figures with the sides of the circle. This object is well preserved, and is one of the few examples of the pastoral staff in the museum that retains the staff complete.

559. '53.

PYX: copper and champlevé enamel, cylindric. French (Limoges). 13th century. H. $4\frac{1}{2}$ in., diam. $2\frac{3}{4}$ in. Bandinel collection.

This pyx is round, and has a conical top. There are loops in the lid and the body, and it is hinged and fastened by pins; the top finishes with a small cross. The whole surface, including the top, is covered with champlevé enamel ornamented with medallions of white and green alternately. On the white is the monogram IHS in red, and figures of winged angels have been in the alternate medallions. It has been intended for conveying the blessed Sacrament to the sick.

186. '66.

PYX: gilt metal, with champlevé enamel; square, with conical lid, the pattern of interlaced foliage and scroll work on blue ground. German (Rhenish-Byzantine). 13th century. H. 4 in., W. 3 in. 35/. 14s.

The shape is unusual, square, with a top rising to a point, but with a concave curvature. On the top has been a small cross. It is hinged with loops or hasps pinned through and fastened in the same way. It is covered with champlevé enamel, the decoration being stalks, forming a series of pairs of scrolls or volutes, and the top is covered with the same design.

223. '74.

TABLET: gilt copper, oblong, with figures in champlevé enamel. German. 13th century. 5 in. by $3\frac{5}{8}$ in. Webb collection. 30/.

St. Stephen stands with his right hand erect; three bearded and two young men seated before him are engaged in disputing; two have their heads covered, and are Jewish doctors; two hold books with the legend, REVINCEBAT IV^o. DISPVTABAT CUM GRECIS.

21. '67.

PYX: copper gilt and champlevé enamel; cylindric, with figures of angels on a dark blue and turquoise ground. French. 13th century. H. 3 in., diam. $2\frac{1}{2}$ in. Marryat collection. 2/ 6s.

It is round, with a conical top; fastened with hasps and pins, and is covered with champlevé enamel. The medallions, into which the design is distributed, are hollow curves, in the bottom of which are clouds; demi-figures of angels with narrow wings, stretching from the centre to the horns of the curve, cut the background into a double set of vesica-shaped spaces of green enamel. The same decoration covers the top. The colours are chiefly a full ultramarine blue and malachite or other copper green. Used for carrying the blessed Sacrament to the sick.

185. '66.

PYX: gilt metal, cylindric, with quatrefoils within circles on blue champlevé enamel ground. German (Rhenish-Byzantine). 13th century. H. $2\frac{1}{2}$ in., diam. $2\frac{3}{4}$ in. 5/ 5s.

Round, with a conical top, fastened and hinged with loops and pins. It is covered with champlevé enamel; six flowers cover the sides, and four are on the top. It has been made for carrying the blessed Sacrament to the sick.

184. '66.

PYX : gilt copper, and champlevé enamel ; cylindric, with flat cover ; round the drum a scroll pattern enclosing medallions. French (Limoges). About 1300. H. $3\frac{1}{2}$ in., diam. $3\frac{1}{2}$ in. 11*l.* os. 6*d.*

The body is round, and it has a flat lid, fastened by loops and pins. It is covered with champlevé enamel ; round the side are four circles, each containing one of the symbols of the evangelists. On the top is an armorial shield bearing : azure, a tree stemmed or, leaved proper ; in chief, gules, a fleur-de-lys of the first between two eight-pointed stars of the second.

7237. '60.

CRESTING : copper gilt. A group of two men and a dragon. German. 13th century. L. $5\frac{3}{4}$ in., H. $2\frac{1}{2}$ in. 25*l.*

A composition representing a long two-legged and winged monster marked with scales, and two men, one standing, one falling on the monster. These figures are intertwined amongst rolling volutes or stalk and leaf work. A bold beaded base runs under the whole composition. It is a fragment, and has perhaps been part of the cresting of a chest or reliquary of large size.

Figured, etchings, South Kensington museum, 3rd series.

2092. '55.

CRUCIFIX : gilt metal plates on wood, set with imitation gems. The Christ crowned ; the drapery enriched with enamel. French (Limoges). 13th or 14th century. H. $18\frac{1}{2}$ in., W. $9\frac{1}{4}$ in. Bernal collection. 5*l.* 5*s.*

The cross itself has semicircular projections at the points of intersection, towards the ends of the upper member and at the base ; beyond

these the ends are expanded but square at the extremities. These semicircular projections are all set with crystals and small stones, and the metal with which the cross is covered is diapered and the interspaces filled with small quatrefoils. The crystals are set on foil to give them colour.

The figure of the Christ is of archaic design, the arms are horizontal, the head crowned and inclined to the right to indicate death; the feet are fastened with separate nails; the drapery forms a skirt to the knees. The figure is only in half relief, so as to form part of the plate of metal behind it. There are remains of *champlevé* enamel in the skirt and in the base.

The back is covered with simple diaper ornament, and is set with imitation jewels in the same way as the front.

The cross is set into a socket, of which the upper rim is decorated with small battlements, and which appears to be of later date than the crucifix itself. The socket expands below this point into a bold, rather flat boss, with six medallions set forward and diamond-ways filled with *champlevé* enamel, in each of which is a fleur-de-lys.

2097. '55.

CROSS: thin silver plates on wood, with filigree ornaments, set with imitation gems. Italian (?). 13th or 14th century. H. $8\frac{1}{2}$ in., W. 6 in. Bernal collection. 4l. 15s.

This cross is of wood; the ends are cut into fleurs-de-lys, and between these and the main portion of each of the members occur two semicircular projections, one on each side. All is overlaid with gilt metal, and covered with delicate filigree work in rolling scrolls of fine beaded lines, which enclose at intervals small gems, set at corresponding distances in the lobes of the fleur-de-lys; in the semicircles; round a large oval boss of crystal in the centre (meant perhaps to cover a small relic); and on the remaining surface of the cross. There have been probably gems of value on this cross, judging from the graceful work of the metal, but all have disappeared.

The back is diapered, and is without either the filigree overlaying or the gems meant to be seen on the front.

320. '66.

PYX or Box: bronze, damascened in silver; with figures representing the baptism of a king and queen, and with a legend in Arabic. Spanish, or Moorish. 13th or 14th century. H. 3 in., diam. $3\frac{1}{4}$ in. 21/. 1s.

Cylindrical in shape and decorated, with bands of arabesque scrolls and other ornament, damascened in silver. The upper band is a repetition of a figure shaped something like the ward portion of a key; the second has beautiful arabesques; the lowest has dogs and beasts of the chase connected by a running scroll. Between the second and the lowest is a band representing a procession of warriors; they are all in conventional action. The heads are large and surrounded by a nimbus; each warrior grasps a spear and has a round shield in the middle of his body.

The decoration is entirely oriental, and the procession of figures, whether it represents martyrs or warriors, is an exceptional kind of decoration. The animals are admirably designed.

215. '74.

DIPTYCH: silver-gilt. The Nativity and the Resurrection in translucent enamel inside; St. Michael and St. John the Baptist outside. French (Limoges). 13th century. $2\frac{1}{6}$ in. by $2\frac{3}{8}$ in. Webb collection. 40/.

This little shrine folds in two. It is a double arch with gable above. The two fold together, and have each a shutter on the back. Each little arch is gabled and crocketed on the outer edge with foliage, and the arch is cusped within. On one side,—1. The Nativity is painted in translucent enamel: the blessed Virgin is on a bed with the Infant Saviour undressed; St. Joseph is seated behind them; the ox and ass are seen beyond. 2. The Resurrection: two guards are sleeping by the sepulchre, out of which the Saviour rises, holding a crossed banner in His hand. A border of seeds of metal surrounds these compositions. The shutters of this portion have been destroyed. 3. On the other side the Eternal Father is creating the beasts, signified by the figure represented on a roundel which He holds in His hands. 4. On the corresponding side is St. Michael fighting the dragon.

237. '74.

CHALICE: the bowl silver-gilt, the rest gilt copper. The knop and foot are chased and ornamented with heads of saints in translucent enamel on silver. Italian. 13th century. H. $8\frac{1}{2}$ in., diam. of foot, 6 in. Webb collection. 50l.

This beautiful chalice has many medallions of different shapes and sizes coloured in translucent enamel. The cup is a small ended oval with straight sides. The outer calix, which holds it, is finished with ogee-headed leaves or divisions, and pointed petals between. On the former are angels engraved and enamelled, and on the latter ornamental flowers enamelled.

This outer calix is held in a border of delicately wrought cresting, which rises into points on the angles of the stem.

The stem is six-sided, almost lost in the richness and size of the knop and base, but its six sides are encrusted with embedded enamel.

The knop is large, has six-foiled medallions on the sides and six small spandril three-cornered medallions between, enamelled with flower ornament left in relief on an enamel ground. The rest of the knop is in bold relief of conventional flower work. The six large medallions contain: 1. Our Saviour; 2. St. Peter; 3. St. Paul; 4. St. Laurence; 5. St. Francis of Assisi; 6. St. Antony abbot (?).

These medallions and their settings stand boldly out in relief from the work round them.

The base is six-foiled with points between. Each separate foil bears a six-foiled medallion, containing enamelled paintings of the Crucifixion; 2. The blessed Virgin; 3. St. Nicolas (?); 4. St. Stephen the protomartyr; 5. St. John the evangelist; 6. St. — (?).

There are three-sided panels connecting these with the upper part of the stem, and small lozenge-shaped panels over the points of the foot that separate the lobes. Each of these twelve has a small enamelled flower ornament, all in translucent enamel. Rich raised settings, chased and wrought, surround these panels of the foot, and a legend runs round the upper edge of the foot, containing the letters, **MONVVS SVBVS MERVIC ARACI ARANA**, of which I cannot suggest any satisfactory explanation.

The outer edge of the foot is delicately worked with beaded ornament, fine lines, and an outer flat border also in moulded lines and having a billet moulding.

No chalice in the museum has such a number of enamelled parts,

or such varied decoration both as to figures and foliage or flowers. There are bold settings to show up the enamelled medallions, and equally bold relief ornament wherever it can be placed, so as to give a contrast, and to retain an importance relative to the coloured parts. It may be compared with No. 235. '74. from the Webb collection.

235. '74.

CHALICE: the bowl silver, the rest gilt copper; the knop, stem, and foot chased and decorated with heads of saints in enamel. An inscription states that the chalice belonged to the church of San Paolo at Pisa. North Italian. 13th century. H. $10\frac{1}{8}$ in., diam. of foot, $6\frac{1}{4}$ in. Webb collection. 60s.

The cup is straight-sided, held in an outer calix, cut into alternate pointed and ogee-headed lobes. The stem is hexagonal, and is covered with quatrefoils in *champlevé* enamel. The knop is round, covered with acanthus leaf work of gilt metal in high relief, and has six circular medallions round the circumference, each filled with a figure painted in translucent enamel. These are,—1. The Saviour bearing an orb and giving benediction; 2. the Mater Dolorosa; 3, 4. two Marys; these three are graceful designs; and Nos. 2 and 3 wrapped in long blue mantles; the Magdalen, with long golden hair; 5. St. Paul, in red, in a blue mantle, lined with green, and holding a book; 6. St. John holding a book.

The foot is six-foiled, with angular projections between the foils and six-foiled medallions formed by a border of relief work continued from one medallion to another, the lines crossing so as to form a set of trefoil medallions above the first described, on the upper slope of the foot, these smaller ones containing each a cherub in translucent enamel.

The six lower medallions contain figures of—1. the blessed Virgin; 2. St. Paul; 3. a fainted bishop; 4. the Magdalen; 5. St. Peter (?); 6. St. Dominic.

In the spaces between this double set of medallions there are lilies of gilt metal in relief, one on the pointed lobe of the foot and one on the upper slope, a band pierced with round holes runs along the outer edge of the foot.

Round a collar on the upper part of the foot is read, QVESTO CHALICE E DI SAN PAOLO A RIPPA D'ARNO DI PISA.

'288. '74.

PASTORAL Staff Head: gilt metal, enamelled, the volute formed by the head and neck of a serpent, within the whorl of which are figures representing the coronation of the Virgin. On the knop and stem are lizards. On carved and gilt wood stand. French (Limoges). 13th century. H. $17\frac{1}{8}$ in. Webb collection. 45/.

The socket, from which the volute of the crozier begins, is joined to the stem by three dragons of gilt and blue enamel, the tails curving under the knop, in which this part finishes. On the backs of each are set three turquoises.

The knop has three lizards above and three under the central ring of gilt metal, with turquoises set in the eyes.

The volute is in the form of a dragon with a spine down the back, which runs round the volute, and parts from it where it reaches the stem and turns with a reversed curve and ornamental finial of leaves. Within the circle is the coronation of the blessed Virgin. The Redeemer is seated and holds the crown, which He is placing on her head. She is seated also, and bends forward in veneration.

2091. '55.

CRUCIFIX: the image of the Redeemer only, brass. French. 13th century. H. $5\frac{3}{4}$ in. Bernal collection. 2/ 8s.

This is the figure only of a crucifix. It is cast in brass; the arms are bent at right angles from the elbows, the knees doubled forward, the head reclined to the right. The drapery of the loins is in folds and knots, decoratively disposed. All the work is of the rudest execution, and is, perhaps, a casting from an old original.

216. '74.

DIPTYCH, one leaf: silver. The Annunciation and the death of the Virgin in enamel. French. 13th century. $2\frac{3}{16}$ in. by $1\frac{3}{4}$ in. Webb collection. 40/.

This forms one leaf of a diptych, and has paintings on both sides in translucent enamel. On one side is the Annunciation. The blessed Virgin is seated in a red dress; the archangel kneels before her, and is wrapped in a green mantle. A pot of lilies is between them. The whole is under a rich architectural canopy of three arches, with graceful window tracery and pinnacles.

On the back is the death of the blessed Virgin. She lies on her bed covered with a blue mantle, the twelve apostles stand round her administering the last rites of religion; one holds a candle, another a stoup of holy water and an aspergery. Our Lord appears in the background receiving her soul. Two apostles sit below, leaning their heads on their hands in the attitude of deep grief.

212. '74.

DIPTYCH: silver-gilt, the outside engraved and inscribed; the Annunciation and the Coronation of the Virgin in relief upon enamel inside. French. Late 13th century. $2\frac{5}{16}$ in. by $1\frac{3}{4}$ in. Webb collection. 40%.

The diptych is in two oblong squares connected by a hinge. They are both grounded in translucent enamel. In the right hand two small figures of silver-gilt represent the Annunciation. The archangel bends, and a pot of lilies executed not in relief, but on the ground in enamel, is before him. The blessed Virgin receives him standing, one hand extended. The body is resting on one foot in the attitude common to the large sculpture of France in the 14th century. The background is blue, with niches for the figures in enamel. Above the niches are two small traceried windows, and through the glass, which is green, is seen the emblematic Dove, and a pencil of rays descends obliquely to the figure of the blessed Virgin. All this is executed in enamel, only the two little figures being in silver-gilt and in high, almost full, relief.

The second leaf contains the subject of the coronation of the blessed Virgin; she is seated with the Redeemer on a throne, and He is putting a crown on her head. The background is in blue enamel, and two arches or niches are represented, and over them two glazed windows in enamel. In these are two nimbed demi-figures, one apparently of the blessed Virgin in a red dress, when on earth; the other, also in red, represents the Redeemer, but the nimbus is too small to allow any cross to be distinguished in it.

On the outside are two panels sunk within a rather deep border or frame. The enamel with which these have been covered has perished, but the lines can be distinguished of a female saint in one, and of St. John the Baptist, a long haired and bearded figure holding a scroll in one hand. Round the edge are gothic letters, difficult to read, but which read as follows :

**Ecce Homo missus a Deo annuntiabit nomen ioh̄nes
vox est Evḡ et verbo caro factum est et habitabit in
nobis.**

It has been fitted with a ring for suspension.

The scale of the figures is small, not above half an inch, and those painted in the windows, represented by translucent enamel, scarcely more than half that height. As it is now, much of the beauty of this small object is lost by the breaking away of the enamel. Originally, however, the deep frame in which the two outer plaques have been sunk has been carefully designed for the protection of the friable substance of the enamel, as completely as the same provision is made for the principal designs by shutting up the leaves.

214. '74.

DIPTYCH: silver-gilt; on the outside St. Catherine and St. Agnes in translucent enamel; inside, the Crucifixion, and a saint in high relief under gothic arches. French. 13th century. 3 in. by $1\frac{7}{8}$ in. Webb collection. 40/.

The outside is painted with two saints, St. Agnes and St. Catherine of Alexandria. The latter has her usual attributes, the former a lamb fawning on her; trees and a background of chequered green translucent enamel.

The inside is divided into two cusped arch headings, with complete architectural details. Under one is a small rood, our Saviour dead upon the cross, and St. Mary and St. John on either hand. The other contains a faint queen crowned, wrapped in a mantle, and holding two small objects, one a book, the other something which has perhaps been broken. It can but be a matter of conjecture who is represented. These figures are in silver-gilt in relief on blue translucent enamel. The leaves are fastened with loops and a small pin.

The work is of the finest design of the 13th or early 14th century.

213. '74.

DIPTYCH: silver, chased with the Annunciation and the Nativity, and the Virgin and Child and the Crucifixion in high relief on enamel inside. Legends on the edge. French. Late 13th century. $2\frac{9}{16}$ in. by $1\frac{3}{8}$ in. Webb collection. 40%.

The shape is an oblong square with the corners cut off; when open it contains two subjects in relief. On the right leaf is represented the blessed Virgin crowned and enthroned, holding the Infant Saviour in her arms. Two figures of flying angels spread their wings so as to form an arch over this group; the background is blue enamel. On the left is the Crucifixion; the cross is plain, the blessed Virgin and St. John stand on either side, and at the foot of the cross is the emblematic Dove. Two figures of flying angels issue from the sides of the panel, and hold chalices under the Redeemer's arms to hold the blood from his wounds.

On the back also two subjects are represented, the Annunciation and the Nativity. In the former the archangel kneels and holds a lily. The blessed Virgin is seated; the archangel holds a scroll on which are the words *Ave Maria* in gothic letters; above is the Eternal Father (the head and hands only). One hand holds an orb and the other is raised in benediction; golden rays dart down from the mouth. Two angels are incensing, one on either side. The nimbus and part of the Virgin's dress are gold lines.

The Nativity: the blessed Virgin and St. Joseph kneel, and the Infant Saviour lies between them. The same emblematic representation of the Eternal Father is placed above, and the rays, nimbus, &c. are of gold. Two angels swinging censers as in the last composition.

Round the edge of the two leaves are the words in gothic letters:

Ave benigne Iesu Xre. Natus ex ma Virgine Dominus meus et Deus meus. Quæ tibi Virgo pia genetrix Comendo Maria. salve regina misericordia.

229-229r. '74.

NINETEEN Plaques: silver-gilt, with sacred subjects in translucent enamel. Decorations of some larger object. French (?). 13th century. Largest, $1\frac{3}{8}$ in. square; smallest, $\frac{1}{8}$ in. square. Webb collection. 50%.

These are small plaques of translucent enamel of various shapes that have formed parts of the decoration of a shrine or reliquary, but they are not a complete series.

Four of the largest represent the evangelists. The figures are firmly drawn and well put into the space they occupy.

Two angels kneeling (demi-figures), with their arms crossed in adoration. A figure of the Agnus Dei holding a crossed banner; our Lord showing His wounds, perhaps part of a composition representing the incredulity of St. Thomas.

Four lozenge-shaped plaques with figures of angels, one, square, covered with flower scrolls, and pierced as if for a key.

Four small plaques with foliage.

An heraldic shield, bearing gules, two lions rampant conjoined, or.

A shield curled up, on which is a rood with the blessed Virgin and St. John on either side minutely drawn and painted.

219. '74.

MEDALLION: copper, enamelled with Herod and Herodias with the head of St. John the Baptist, in a silver-gilt rim. German. 13th century. Diam. $2\frac{1}{2}$ in. Webb collection. 20/.

This badge or surface of a clasp is painted in champlevé enamel, with two busts, both to the waist, Herod and Herodias. He wears an imperial hat, a red mantle, orange hood lined with green; she wears a red dress with green sleeves, puffed and decorated with lumps in relief representing jewels; a white flower is stuck in the bosom; she is veiled in green and wears a crown; in one hand she holds a dish containing the head of St. John the Baptist, and with the other she is picking at the eyes with a knife.

217. '74.

RELIQUARY: silver-gilt, circular. St. John the Baptist in translucent enamel on the front; St. George and the dragon on the back. French. 13th century. Diam. $2\frac{1}{4}$ in. Webb collection. 30/.

This small reliquary has been hung on a shrine or has been made for wear as a personal ornament. It forms a flat round case with corded silver string on the edges. On one side is painted St. John the Baptist in translucent enamel. He holds in his hand a round plaque, on which is the Agnus Dei; the ground is coloured blue. On the other side is St. George slaying the dragon, executed in hammered work. He holds his sword over his head to strike, is dressed in plate armour, and from the sleeves of his surcoat are cords forming decorative knots. The princess is kneeling beyond.

The narrow top slides out and is kept in place by a pin; within there is room for relics. A ring on the top enables this to be hung to the collar or chain round the neck.

218. '74.

RELIQUARY: silver-gilt, square, with architectural ornament and enamel, lettered. German. 13th century. $2\frac{1}{4}$ in. by $2\frac{1}{4}$ in. Webb collection. 40/.

In the form of a square case or box. On one side is an arch supported by little buttresses at the sides, and surmounted by open tracery: a border of minute quatrefoil ornament surrounds the whole. On one side is represented a knight mounted on a cream-coloured horse. He is in plate armour, over which a red surcoat is worn; the helmet is mantled with blue. He is receiving his lance from a lady who is on a battlemented bartizan, with a gateway underneath. The ground is filled in with green diaper.

On the other side a knight dressed in a pilgrim's gown and hat is riding in quest of adventures. He meets a savage man covered with hair and armed with a club; he strikes this enemy with his lance, which is held by the middle. The knight has a heart-shaped shield.

The case is of sufficient thickness to have room on the sides for the letters, on one, AVE MARIA; on the other, GRACIA PLENA, in Lombard capitals. The top slides open, and has a ring for suspension; the surface of this part is diapered with chasing only. The bottom is engraved with a figure of the wild man asleep. These figures have a moral significance, and are emblematic of knightly virtues and the sins against which they will have to do battle.

7148. '60.

TRIPTYCH: silver, with the blessed Virgin and Holy Child, with two angels and the twelve apostles on the wings painted in translucent enamel. Italian. 14th century. H. $4\frac{3}{8}$ in., W. $6\frac{1}{4}$ in. 120*l*.

The shape is plain, like a book, opening with two shutters. On these there are two armorial achievements. On the two shields are the following charges:—Right: a fish in fess; helm and crest; three feathers issuing from the back of a fish. Left: a lion rampant; for a crest a demi-lion rampant issuing from a mural crown.

Inside are three arches cusped and surmounted by canopies with turrets and pinnacles. On a green ground is the blessed Virgin seated on a throne, with a curtain fown with fleur-de-lys behind her. She is crowned, and is draped in an ample blue mantle lined with red. She holds the infant Saviour on her knees. His foot is lying on one of her hands, with the other she supports Him; His hand is raised in benediction. In the side arches stand two angels draped in gowns striped red, purple and gold, and they are blowing trumpets. Curtains at the sides, green, fown with fleur-de-lys.

The lower portion of the middle is divided into small panels surmounted by a border of quatrefoils filled with enamel. Two quatrefoil panels in the centre contain each the figure of a cockatrice fighting. The spandrels are green and are filled with animals, some of them in the minutest proportions. The largest of these are two rabbits about a quarter of an inch long, and four others are not more than one-eighth of an inch each.

The two spaces below the angels are panels of red enamel containing six figures, with a blue fleur-de-lys and a little squirrel in gold coloured enamel fitting in each. Rows of little pointed architectural windows fill up the space below, each painted with bright colours in enamel.

The doors or shutters are surmounted by canopies with pinnacles and turrets as well as the middle. The arch itself is formed by architectural mullions and transoms into a twelve-light window, six on each side, and the lights filled by figures of the apostles, St. Paul being one; the remainder are distinguished by their appropriate emblems. A little border of small X-shaped ornament surrounds each part of the triptych inside and out.

The colours of the enamel are blended and contrasted with great care, particularly in the canopies, the dresses of the angels, apostles, &c. The little panels, spandrels and window lights are arranged so as to break the colour in the way required by the artist, and the lines of drapery, outlines of figures and forms, and all parts of the linear design are examples of the best drawing of the period. Even the minute spaces in the spandrels have not been neglected, as may be gathered from the description of the tiny animals placed in them to help to blend the colours together and to enrich the general composition.

4508. '58.

PLAQUE: translucent enamel on silver. Half-figure of St. Paul. Italian. 14th century. H. $2\frac{1}{4}$ in., W. $1\frac{1}{2}$ in. 2l. 8s.

This has formed one of a series. St. Paul is represented in half figure. He is in green, with a mantle of yellow, has a green nimbus behind his head, and holds a silver sword with a gold hilt over his shoulder in his right hand, and a book in a fold of his mantle in the left. The expression of the face is earnest and even dignified. The background is blue.

All the drawing is firm, careful, and shows the skill of a good draughtsman. Portions of the enamel have broken away. The whole is enclosed in a pointed arched frame of gilt metal.

4278. '57.

GIRDLE or Belt: cloth of gold, with gilt buckle and pendant, chased, pierced and mounted with niello. Italian. 14th century. L. 5 ft. $2\frac{1}{2}$ in., W. $2\frac{3}{4}$ in. 40l.

A waist belt of red silk mounted with fine silver-gilt edges and buckle. The material itself is red woven with gold tissue. The buckle has two tongues, and the loop of it is enlarged on either side of them. The front finishes with a blunt projecting point and a piece of delicate ornament in niello: the edges are bound with corded gold twist, and the broad

plate to which the buckle is attached has had two half circles of niello with the legend VIRTUS VIN. in the one remaining; the other is lost. The end that passes through the buckle is ornamented in a similar manner with a roll of pierced foliage beaten about with much grace and delicately chased. A shield worked in niello bears three barrulets in fess between rays of light and a plate, argent. The tongue holes are formed by plates riveted through the silk and beaten into little six-foiled flowers.

7546. '61.

RELIQUARY: gilt copper, hexagonal, supported on columns with a pyramidal roof, and the stem and foot encrusted with enamels. Italian. 14th century. H. 1 ft. $3\frac{1}{4}$ in., diam. of base, 5 in. 50%.

An architectural shrine, with eight sides supported by coupled columns at the angles. The sides are gabled with a crocketing of spikes and ball, under each gable is a trefoiled arch, and a low gallery of quatrefoils on a small scale from angle to angle on the basement of the shrine. Above the columns are buttresses which separate the eight gables. The whole is surmounted by an upper story.

The higher portion rests on an arcade of eight double windows, with trefoil openings over each couple. These, as the arches below, are under gables, lying flat against the sides of the upper story, which are surmounted by battlements.

The covering is a spire of eight sides marked with lines to represent tiles. A floriated finial and a cross finish this portion.

The under side of the shrine is decorated with enamel: over and under the knop are square plaques of blue translucent enamel, one on each of the eight sides of the stem; each plaque has a quatrefoil ornament. On the knop are acanthus leaves in gilt metal and eight roundels on the edge, coloured with blue enamel, and with a small monster on each.

The foot is in eight lobes or semicircles, with angular projections between. On the surface of each lobe is a quatrefoil filled with blue enamel, and a dragon. Round the edge of the foot are thin moulding lines with balls or beads of metal work between them.

358. '64.

RELIQUARY: silver-gilt, oblong, with ring for suspension, lettered with titles of relics in enamels. Italian. 14th century. L. $1\frac{3}{4}$ in. W. 125.

The form is that of a short square sided bar, with a ring for suspension. On the sides are letters showing what the contents were

RELICU
IÆ SCĪ. LEONARDI CREMONÆ.

634. '70.

RELIQUARY: copper gilt, and enamelled, square, standing on four legs, the outside chased with figures of saints, and with others over them in relief. On the cover St. George and the dragon in enamel. English. 14th century. H. $5\frac{7}{8}$ in., L. $4\frac{1}{2}$ in., W. $2\frac{5}{8}$ in. 30/.

This is a small chaffe oblong square in shape, stands on feet, and has a conical top. It is of two dates. The front has been rudely chased with a representation of St. George slaying the dragon on the right, and a Virgin and Holy Child to the left. She is seated on a throne, and seems to hold a lily or sceptre in her hand. Both these representations are to a great extent hidden by small figures in gilt metal in full relief which stand in front of each of them, supported on small gilt brackets and fastened to the side of the reliquary. In front of St. George is the figure of St. Laurence with a gridiron, and in front of the blessed Virgin and Child a figure of the same personage. On the sloping roof or lid is the subject of St. George and the dragon over again. It is rudely chased and filled in with opaque red enamel.

On the square ends are two figures, on one side a sainted queen holding a model of a church, perhaps St. Helena. Above her, on the hipped end of the roof, is the demi-figure of a sainted bishop. On the opposite end is a venerable bearded figure, the head uncovered and with long hair. He holds some object, not distinct, in his left hand. Above, on the roof end, is a small full-length figure of a man in an open coat.

At the back the square side is covered with a rudely chased arabesque ornament, and a ring slips in a loop welded to the metal work. The top is without ornament.

The figures are of later date than the chasing, and are not all either of one size or by the same hand; that of the bishop on one end of the roof is on a larger scale and the corresponding figure on a smaller than those of the lower part, the sides or the ends.

221. '74.

MORSE: painted with the Annunciation, in translucent enamel on silver, in gilt copper mount. Italian (Siena?). 14th century. Diam. $3\frac{1}{8}$ in. Webb collection. 60*l*.

A flat plate representing the Annunciation, painted in translucent enamel. The blessed Virgin is seated under a temple, with arches supporting a pediment. She is on a throne, in a red dress, wrapped over with a blue mantle, wears a veil and has behind her head a yellow nimbus. Before her kneels the archangel in a dress now white, but from which the red colour has perished: a green mantle, bordered with gold and lined with pink, is disposed in abundant and graceful folds round this figure. The right hand is raised in benediction.

Eight cusps surround the circle ornamented with red enamel and gold, and the whole is enclosed by a border with granulated bosses of metal on it. There remains only this outer plaque or surface from which the clasp itself has been separated.

244. '74.

CROSS, Processional: wood, the sides cased in silver, the back with gilt copper, chased, and the front covered with silver-gilt foliage open work set with precious stones. In the limbs are four small reliquaries and miniatures. Italian (?). 14th or 15th century. $20\frac{1}{2}$ in. by $14\frac{1}{4}$ in. Webb collection. 100*l*.

The lower part of the stem of this cross is longer, and the arms are shorter than the upper portion. All four members finish with fleurs-de-lys. The front surface is covered with a plate of silver-gilt, over which runs a vine of carefully wrought goldsmith's work, which curves and rolls over the entire surface. Each fleur-de-lys has a gem or crystal set in each of its lobes, and a round central medallion painted on parch-

ment enclosed in a thin slice of crystal. The subjects of these small medallions begin with the left arm :—The Nativity : the blessed Virgin in a bed, and the Holy Child in a smaller cradle above, St. Joseph looking on, the ox and ass in the background. Right arm : the mother and Son, the blessed Virgin, holding the Holy Child in her arms, seated on a curule chair, the ends richly ornamented. Lower medallion : the scourging of our Lord ; He is bound to a pillar and two executioners are scourging Him. Upper medallion : the Resurrection ; two Marys approach the holy sepulchre, which is open, an angel is seated on the edge. He points to the place whence the Saviour has risen.

The four members meet in a square block in the middle of the cross, on which a small silver-gilt or gold cross is fastened ; it is smooth, has a sapphire mounted in the middle, and the front of it opens with hinges. It has been so made to contain relics. On it are the letters, *a. m. b. v.* (ave Maria beata Virgo?).

On each of the four members of the cross are two stones, a rough amethyst and a carnelian, with space between for a square crystal set on the surface of the cross to cover relics. Four legends in parchment, in black letter, with rubricated names, contain the headings referring to these relics :

1 : *De capillis et camis. mia de. vg. Reliquis Lambri Marci evang. de sangie S. Stephani pth. Agnetis v. Bartholomei, xpost., Sa. Coecilia, vgis.* 2 : *De sanguine q. manabit de ligno crucis, de S. Fabriano, de S. Cristina, de Dionisio, de sepulcro de. Mariae virg.* 3 : *Reliqua S. Philippi, S. Mauricii, S. Ursulae, v., S. Basilie, S. Barbarae, de cam., S. Lucia, vg., de S. Stephano pthomar., de S. Nicolae, &c.* 4 : *Reliquia de S. Andreae, aps'o., de S. Aegidio, de S. Symone Aps'o., de S. Laurentio, de S. Hulberto et de aliis plurim. reliquiis.*

The reverse is covered with silver-gilt plates, all richly decorated with chasing. Along the four members of the cross runs a flowing scroll of three-leaved work, very long and narrow in the lobes, the ends of which are sharply turned up. The background is grained. The central space, corresponding to that on which a small cross is superimposed on the front, is engraved with a medallion, on which is Christ enthroned in majesty. In His left hand He holds a globe, and with the right He gives benediction ; the figure is bearded, and has long hair. In the four fleur-de-lys at the ends are four medallions, in which are engraved the symbols of the four evangelists. At the bottom of the cross is a spike to fit into the socket of a processional staff.

4687. '58.

RELIQUARY: rock crystal supported on silver-gilt columns, with pinnacles, canopy work and four figures in relief. French (?). 14th century. H. $6\frac{1}{2}$ in., L. $6\frac{1}{4}$ in., W. $3\frac{3}{4}$ in. 40l.

The ends of the framework are architectural frontispieces supported by pinnaced buttresses, and divided into two small gables each. The gables cover cusped arches, and under the arches are figures in gilt metal in relief. Two angels are on one side, and in the corresponding positions figures of the blessed Virgin kneeling at a faldstool and St. Joseph. These figures have probably been loosened and replaced, and the angel in one instance is intended for a composition of the Annunciation, and in the other for the warning given in the dream. The angels have been placed both on one side, and one of the other figures is in the wrong place.

The arcades stand on four short columns, with capitals and other architectural details. They are fixed on a square base, in the middle of which is a round medallion containing a blue quatrefoil figure made by four intersecting semicircles, with trefoils of white on a green ground in champlevé enamel.

The horizontal crystal vase is polygonal and is kept in place by two mountings, one at each end. There is a horizontal band of metal running from end to end above the cylinder to connect the ends with one another, and pierced on the top with a crestring of fleur-de-lys.

233. '74.

CHALICE: silver-gilt, the bowl plain, the knop ornamented with armorial bearings, and the foot with medallions of the Crucifixion and the symbols of the evangelists Italian. 14th century. H. $8\frac{5}{8}$ in., diam. of foot, $5\frac{7}{8}$ in. Webb collection. 50l.

The cup, egg-shaped, held in an outer calix notched with round and pointed foils alternately; the stem round and chequered in lozenges, covered with translucent enamel, now gone.

The knop has five shields above and five below its central line. They contain, 1, bendy of six, or and argent; 2, chevrony of six, or and argent; 3, bendy and counterbendy of six, or and argent and repetitions of these shields.

The foot has a circle of angels in relief round the spring of the stem, and circular medallions on the surface, one filled with the Crucifixion, and the others with attributes of the four evangelists. The space round the crucifix is filled with arabesque ornaments, and between the medallions there are scrolls of bold filigree work in silver-gilt.

The plan of the foot is round, and it has a band of milled work round the edge.

234. '74.

CHALICE: silver-gilt, the bowl plain, the knop pierced and with the name JHESVS in projecting enamelled medallions, and the foot six-lobed. Italian. 14th century. H. $6\frac{3}{4}$ in., diam. of foot, $5\frac{3}{8}$ in. Webb collection. 40%.

An egg-shaped cup held in a crown of delicate strawberry leaf ornament. The stem, over and under the knop, is six-sided, with window tracery panels on each face. The knop has six medallions on the circumference with the sacred name JHESVS in Roman capitals, one letter in each medallion, and a set of two-light windows with three circles of tracery over both, above and below, in the interspaces between the medallions.

The bottom of the stem fits into a little tower with a battlemented crest, open buttresses on the angles, and two double-light windows with pierced circles over, on each face.

The foot is six-foiled, and has a quatrefoil ornament contained in a circular medallion, chased on one of the lobes.

The mouldings on the architectural features of the stem are unusually complete and faithful to the architectonic idea embodied in the metal work.

236. '74.

CHALICE: silver-gilt, the bowl and foot ornamented with openwork, the knop with six diamond-shaped projections. German (?). 14th century. H. $6\frac{5}{8}$ in., diam. of foot, $4\frac{7}{8}$ in. Webb collection. 50%.

The cup itself is round, held in a shallow outer calix, with projecting cresting of rich foliage, hammered into alternate tall and short leaves, the taller raised on stems as on a coronet.

The stem is six-sided ; the knop has lozenge-shaped projections ; the foot is six-foiled, and a band of minute pierced quatrefoils in three rows forms the edge.

7952. '62.

PASTORAL Staff (the knop and stem) : the head carved in ivory, coloured and gilt, with a knop and portion of the staff in beaten metal. French. Head 13th, metal-work 14th century. H. $8\frac{1}{4}$ in., W. $4\frac{7}{8}$ in. Soltikoff collection. 265*l*.

The portion of the stem below the knop is diapered with beaten metal work, each lozenge filled with four acanthus leaves curving from a centre. The knop is a six-sided arcade, each side buttressed, gabled and backed behind the gable with tracery. Each gable covers a canopy containing the image of a saint, viz., St. Peter, St. Paul, St. Bartholomew, St. James the less (with a fuller's club), St. Agnes, and St. Cœcilia.

The head is older in date, of ivory, and has been painted and gilt, though traces only of this decoration are now discernible. It is six-sided and crocketed all the way up and round the curve of the volute. The lower reversed curve is formed by a carved angel, kneeling on a bracket.

Inside the circle are two carvings, back to back. On one side a Crucifixion ; on the opposite side the blessed Virgin, crowned and holding the Infant Saviour, treads the dragon under her feet.

The ivory carving is described by Mr. W. Maskell, *Ivories, &c.*, South Kensington museum, and it has been published in chromolithograph, full-size, by the Department.

48. '67.

TRIPTYCH : silver, in a frame of gilt bronze, with scenes from the life of our Lord and the blessed Virgin painted on both sides in translucent enamel. Italian or French. 14th century. H. 3 in., W. 5 in. 100*l*.

This small triptych is covered with translucent enamel, and has both inside and out a series of designs which cover the entire surface of the metal ; it is surrounded by a border of small beads of silver, and the

middle part contains three scenes from the life of the Redeemer, of which the top composition is the last in order of history. It represents the descent of the Holy Spirit on the day of Pentecost ; the blessed Virgin, with arms spread, is in the middle of a group formed by the twelve apostles. The space is formed into a broad arch by cusplings filled with a scroll ornament in the two corners. The field on which the figures stand is green, and the space around blue.

Below, to the right, the Crucifixion, SS. Mary and John on either side of the cross ; they are in red, with green mantles ; a long cloth cincture is round the loins of our Lord's body. Left : the descent from the Cross, St. Joseph of Arimathæa, on a ladder, holds the body of the dead Saviour, whose left arm falls heavily over the shoulder of St. Joseph ; Nicodemus helps the descent from the cross ; a third figure kneels below and reverently sustains one of the feet. This composition is enclosed also under a low arch formed by cusplings in the two corners of the space.

On the right door is the Annunciation : The blessed Virgin sits draped in blue with a red mantle ; the archangel stands, a pot containing a tall lily is on the ground between the two. Lower composition, the Nativity : The blessed Virgin is in bed with a blue coverlid over her, falling in rich folds of drapery ; the Child is in a small bed beyond or above ; the ox and the ass are seen beyond, of a gold colour.

Left door : St. Anne and the infant Virgin ; the former wears a pink dress covered by a mantle of green, is veiled and has a nimbus ; the blessed Virgin stands before her holding a book ; she is in a long close-fitting dress with loose sleeves attached. Below : St. Catherine of Alexandria, wrapped in a green mantle, and holding a wheel of golden colour ; beside her is St. Margaret, in white, with a mantle ; she holds a cross in one hand, the foot of which she thrusts into the mouth of a dragon below.

Outside, the back of the middle contains four compartments, the lower two form but one scene, viz., the Adoration of the Magi. The blessed Virgin sits on an architectural throne, the drawing of which is carefully detailed, decorated in red and gold colour and on a green chequered background. She is crowned, is in a white dress, over which a blue mantle is gathered in ample folds, and on her knees she supports the Holy Child. In the other compartment are the three Magi ; one is kneeling and offers a cup, the two others are standing. Portions of the enamel have been destroyed in this composition, but it can be seen that the mantles have been red.

Above this scene is the Assumption : the Virgin is enclosed in a vesica ; she is crowned, wears a red mantle and her hands are folded

together. Two angels in the air above wait to receive her, two stand below and a fifth kneels in the foreground. The rest of the space is occupied by the Coronation of the Virgin. The Saviour and the Virgin are seated on a throne, of which the architectural details are carefully made out as in the last instance, though it is not above half an inch in height; both figures are crowned; He touches His mother's head with His right hand.

Right shutter; lower representation, the Resurrection; our Lord rises out of the tomb wrapped in a red mantle, holding a crossed banner and with a vermilion nimbus behind His head; two angels kneel and incense Him. Two guards are lying asleep beside the sepulchre, one holding a battle-axe; they both hold shields, one charged with five balls the other with a fret. Upper representation; the Harrowing of Hell: our Lord holds a crossed banner in one hand and with the other draws forth Adam from limbus.

Left shutter, the Scourging of our Lord: He is bound to an upright column, and two men are scourging Him. Underneath is the Saviour carrying the cross, with two other figures, one in a hood carrying three nails; another in yellow, with a grey hood, holding a hammer and pushing our Lord forward.

This small piece is designed with great skill throughout these numerous compositions; small as the scale is, all the figures and draperies, as well as the small architectural details, are carefully carried out, and the variety and arrangement of the colours has been maintained with equal care throughout the whole.

4012. '52.

CAPITAL of a Column; gilt bronze, probably part of a tabernacle or reliquary. French. 14th century. H. $1\frac{5}{8}$ in., W. 2 in. by $1\frac{3}{8}$ in. 2l.

A spreading capital forming the angle of an arched opening. The leaf work is in two tiers, the upper leaves long, and with a great spread. It has the character of the capitals of the early pointed style in France.

There are two pieces of foliage attached to two corners on one side, seeming to have served to join the piece by rivets to the mass or object, of which it is a fragment.

It has probably formed part of a reliquary or tabernacle.

4903. '59.

CHALICE: silver-gilt. On the base are four medallions containing Scripture subjects, with figures in hammered work. French. 14th century. H. $6\frac{3}{4}$ in., diam. $5\frac{1}{2}$ in. 25/.

The cup has straight funnel-shaped sides. The stem is thin, the knop unusually large, being as prominent as the mouth of the cup. Round the circumference of the knop are ten lozenge-shaped projections. On the foot there are four circular medallions, and the spandrels between the points of contact are filled with bold acanthus scrolls in the Rhenish-Byzantine style.

In these medallions there are four compositions: 1. The Annunciation; both figures are standing, the dress of the archangel is a loose frock or tunic knotted above the ankle to shorten the length and showing the action of wind. 2. The Nativity; the blessed Virgin recumbent, the Infant laid in a square manger with the ox and ass beside it, and St. Joseph kneeling by the side. 3. The scourging of our Lord; He is bound to a thin post or column, and two executioners are shown, one on either side. 4. The Crucifixion; a rood, St. Mary and St. John demi-figures, on either side of the cross.

395. '72.

IMAGE of the blessed Virgin: silver-gilt, holding the Redeemer on a six-sided base. French. 14th or 15th century. H. $7\frac{7}{8}$ in., L. of base, $2\frac{7}{8}$ in. Webb collection. 70/.

The blessed Virgin steps forward on the right leg. Her dress is fastened over the breast by a small jewel; the mantle is gathered under the left arm, on which the Infant Saviour is supported. He is in a long tunic, one arm is round the neck of His mother, one stretches to a fruit which is held forward to Him in her right hand. She is crowned, has a veil, and flowing tresses of hair.

The base is six-sided, and round the edge is an elegant moulding of leaves of beaten work with square jewels at intervals.

The heads and draperies are gracefully composed, and it has much the character of No. 1198. '64.





177. CLOCKS IN ROCK CRYSTAL AND GILT COPPER, DECORATED WITH ENAMELWORK AND
GILT. 18TH CENTURY. HALF-SIZE BY SCALE (SULTYKOFF COLL.) S.K.M. NO. 7346. J. S. COPELAND

1198. '64.

IMAGE of the blessed Virgin and Child; silver-gilt, on an hexagon base set with stones, and mounted on a pedestal, standing on three wyverns. French (?). 14th century. 16th century pedestal. H. $10\frac{3}{4}$ in., W. $5\frac{1}{4}$ in. 38/.

The mother stands on the left leg, and supports the Holy Child on her left arm. The hair is parted across the forehead and flows down on either side of the face. She is crowned, and part of the head is covered by a veil. She wears a mantle fastened by a cord across the breast; the folds are gathered under the left arm. In her left hand she holds a flower, to which the Infant Saviour stretches out one hand, while He puts the other round the neck of His mother. He is dressed in a tunic reaching to the feet.

The pedestal is six-sided, and in the hollow moulding of the sides of it are six small jewels, each set as a flower with four leaves of beaten work radiating from it. The base rests on three winged wyverns.

The crown is composed of stems branching into small three-leaved flowerets.

The pose of the figure, as well as the delicate oval shape of the face and the smile on the lips, remind us of so many French works of sculpture of the late 14th and early 15th century. The attitude is conventional, partly in accordance with well recognized rules of the sculptors of the period, often graceful, if occasionally exaggerated into affectation.

The crown and leaf work are beautiful pieces of decorative goldsmith's work.

7946. '62.

RELIQUARY: the base of copper-gilt, stands on four figures, the edges set with thin enamel and gems, the upper surface embossed with legendary subjects. On it a semicircular glass reliquary, and above this a church-shaped reliquary set with filigree, niello, and gems. French (?).

14th century, H. $13\frac{1}{2}$ in., W. $4\frac{3}{4}$ in. Soltikoff collection. 1301.

It is made up of two separate parts: first, an architectural shrine raised on the top of a sarcophagus. The sarcophagus is oblong, has eight double arches along the sides, and a projecting cornice above and below. The surfaces are all flat, and those of the cornices covered with metal work beaten into small flowers, with curious pieces of silver niello ornament laid on at intervals over the rest of the work; two on the upper and two on the lower cornice of each side.

On the top of this is a square gable-topped panel, with two round turrets or turret-shaped buttresses, one on each side. The surface of the middle part is covered with filigree work in silver, and in this are set a number of crystals and precious stones. The middle is filled by a case faced with crystal set in a frame of gilt metal with fleur-de-lys edging. This has been prepared to hold relics.

The turrets at the angles are pieces of rock crystal set in frames of delicate metal work, making minute arcades round the top and base. They are topped by conical roofs of metal work.

At the back of the centre panel are the blessed Virgin and Infant Saviour enthroned.

Under the sarcophagus is a half circle of glass (replacing crystal) hollowed out for relics. This is set on a stem covered with foliated ornament.

The stem and foot are part of another vessel. The base is square, with square edges. These edges are divided by two kinds of ornament. Half of each edge has two small two-legged monsters on enamel grounds; half is beaten leaf work with small stones in settings on the face of it. This division is seen on all the four edges. The surface slopes inwards in a slight concave to the stem. On these four concave surfaces are four compositions not very clearly to be explained. They illustrate the legends of some anchorite or sainted bishop. 1. The lion of St. Jerome; ¹ the saint is seated on an ass. A lion belonging to the monastery, and usually sent out to protect the ass in his service to and fro, having returned without his companion, which had been stolen, is made to bear the burdens of the ass by the monks. The lion returns with the ass which had been stolen by some merchants, and shows its delight by fawning on the ass. A rider, the merchant who

¹ Perhaps from Peter de Natalibus. See this story in Lindsay, *Christ. Art.* vol. I., cxlvi.

had stolen the; as, is entering through the door of the monastery. 2. A king throned, before him is a man kneeling and offering a reliquary. Two women, standing, offer reliquaries, which are little architectural shrines. Three attendants bear chests containing other offerings. 3. A king is seated between two abbots at the entrance of an abbey, the doors of which are seen richly sculptured with images, pinnacles, &c. A bishop or abbot draws a man out of the mouth of a well. 4. The tonsure is given by a prelate to a youth (St. Augustin ?), whose mother presents him. Two bishops are placing the mitre on the head of a man dressed in an alb.

One can only make conjectures as to the particular legends intended in these compositions.

Figured, Labarte, arts industriels, plate XLIX. An etching of it is here given.

2078. '55

RELIQUARY: a horizontal glass cylinder supported by buttresses of gilt bronze, with an heraldic shield in enamel on the foot. French. 14th century. H. 11 in., L. 5 in., W. 4 in. Bernal collection. 5l. 5s.

Two flat architectural façades form the sides, with pinnaced buttresses and a gable to each. The gables are crocketed on the outside and engraved with arabesque ornament on the faces. A quatrefoil ornament is on the plain metal, forming the principal part of each side, and in the middle is set a small crystal. To these centres are riveted two circular plates, with fleur-de-lys rims to them, and in these a glass cylinder has been supported, in which relics have been contained.

The sides which hold these two end settings are connected by a plain base standing on corner feet. On the middle of the base is placed an enamelled armorial shield bearing:—bendy of six, or and gules; over all a fish in bend, or.

Above the cylinder the sides are connected by a third gable crocketed and covering an opening of trefoil cusping. A horizontal cross bar supporting a small crucifix that fills this centre arch has been added at a later date (or may have replaced an old one). On the summit of the gable, as a finial, is a little image of St. Mary Magdalen.

1148. '64.

PAX: a gilt metal tablet encrusted with champlevé enamel, in frame, showing on a blue ground the Holy Trinity. On either side is an armorial shield. French. 14th century. H. 6 in., W. 3 in. 16l.

The colour of the enamel is blue, and on this ground is a representation in gilt of the Holy Trinity. A majestic sitting figure, representing the Eternal Father, holds the crucifix, supported by His two hands, and the foot resting on His feet. Behind the head is a crossed nimbus, and above are clouds of red and white enamel. The Holy Spirit is represented by the emblematic dove between. There are two shields, one on either side of this composition, bearing: to the right hand,—ermine, three bars, gules: left, two coats per pale: dexter coat, the same as the last: the sinister, quarterly, 1 and 4, the same arms: 2 and 3, gules, a crossed orb, or.

The enamel is set in a frame shaped as a pointed arch crocketed with sharply cut leaves, and the top ending with a finial of foliage.

182. '66.

PYX: gilt copper and champlevé enamel; cylindric, with low domed cover, on which are butterflies and dragons within circles; round the drum are twelve saints beneath canopies, upon grounds alternately blue and red, diapered with gilt stars. French. 14th century. H. 4 in., diam. 4 in. 26l. 5s.

The form is round with a shallow covered top. The sides are in twelve arched panels in enamel, alternately red and blue. These contain the twelve apostles, holding scrolls, not lettered. The top is ornamented with an eight-pointed star of red enamel, having a bust of the Saviour in the centre, and eight cusped arches between the points, each with a gilt monster on a ground of blue enamel. Round the knob of the cover are ornaments that look like a series of shields with armorial quarterings, but this is not so; they are diaper work only. The top is fitted with three buttons dropping into three slots in

SKM
(12A)



CRUET IN ROCK-CRYSTAL AND SILVER-GILT. FRENCH ABOUT
1540-50. S. K. M. (NO. 15-64) *WILL PROIT.*

1540-50

a rim in the lower part. The bottom is enamelled with a series of circles, each containing a monster of different shape. A bust of the Saviour is in the centre.

The enamel is coarse and of soft consistence. The box appears to have been but little used, and has possibly served to hold the wafers, kept in a sacristy for the mass.

183. '66.

PYX: gilt copper and champlevé enamel; cylindric, with low domed cover, on which are dragons; round the drum are twelve saints under canopies. French. 14th century. H. 4 in., diam. $3\frac{1}{2}$ in. 26l. 5s.

This is perhaps a box to hold altar breads or wafers for the mass; it is round and stands on a base of concentric mouldings. The top fits on, and is shaped like a flat dome. It is decorated with cloisonné enamel; the sides form a continuous arcade, each headed with a trefoil, and filled alternately with a green and a white ground, starred; and in the arches are the twelve apostles. They are in metal, and are designed with much grace; the nimbus is white in each case. The top is also covered with enamel, and has four medallions, each containing a griffin or dragon.

15. '64.

CRUET: rock crystal, with silver-gilt foot, neck, and spout, of 14th century design; the handle is partly enamelled. French. 14th century. H. $8\frac{3}{4}$ in., W. $4\frac{1}{2}$ in. 120l.

The body is round, with a square handle. A rib or collar is left round the root of the neck. The upper part of the neck is polygonal, of silver gilt, and is chased in double curves, each finished with a fleur-de-lys. The edge is enriched with lines and a zigzag moulding, a purchase for opening; it ends in two graceful volutes with acorn eyes, and a second silver-gilt holding handle, ornamented with embedded

enamel, is added above that made originally in crystal. The spout is a short tube protruding from a lion's head, of silver.

The foot is in six round lobes, each chased with cuppings.

The foot and upper silver work are connected by a chased silver-gilt band that fits to the surface of the crystal.

An etching of it is here given.

106. '65.

BOWL or Dish: silver parcel gilt, with a beaten work design of vine leaves and foliage. A dragon in translucent enamel in the centre. French. 14th century. Diam. $7\frac{1}{4}$ in. 30/.

In section this bowl is first concave and towards the bottom convex, but with a gentle curve in each case. The bottom is slightly beaten up. A round medallion is set in the middle with a dragon enamelled on it in translucent enamel. Round this runs a graceful rim of vine stem and leaf, in curves rolling over on alternate sides on a rough ground.

The rim is beaten up with straight triangular patterns, each containing trefoil cupping, and with a sprig of three oak leaves in the outer spaces.

107. '65.

BOWL or Dish: silver, with a pattern of trefoils and foliage in beaten work, with a central medallion painted in translucent enamel. French. 14th century. Diam. $8\frac{1}{4}$ in. 30/.

The section of this piece is like that of No. 106. '65. A medallion is enamelled in the middle, in which is painted a lady leading a bear out of a castle gate. Round this, on the bottom, runs a rolling scroll of leaf work, turned first to one, then to the opposite direction. Round the sides are single cusped arches in light relief with a small leaf ornament to each arch, and a trefoil in each spandril with a small six-leaved flower on either side. There are leaf ornaments also to the points of the arches. A very graceful and delicate piece of silver work, used for sweetmeats.

109. '65.

BOWL or Dish: silver, quite plain. French. 14th century. (*See* Bowl, No. 106. '65.) Diam. $7\frac{1}{4}$ in. 12/.

The section of this piece is like that of Nos. 106. '65 and 107. '65, but there is no decoration on the surface.

108. '65.

BOWL or Dish: silver, with a pattern of small circles touching. French. 14th century. Diam. 9 in. 24/.

This bowl is not the same in section as the two last-described. It is a plain hollow rounded saucer in shape, and has no ornamentation, but a honeycomb pattern all over the inside, beaten in with a round-headed tool. It stands on a rim.

This piece belongs to a different period, perhaps rather earlier than the date of the three just described.

110 to 113. '65.

SPOONS, Four: silver, two acorn-topped, two with hexagonal knobs. French. 14th century. L. $6\frac{1}{2}$ in. and 7 in. 32/.

Nos. 110, 111 have round-lipped bowls and square tapering stems, which are finished with monster heads where they form the bowl, and with small acorns at the end.

Nos. 112 and 113 have small knob ends. The stems taper like the two former, but there is no further decoration on these portions.

These spoons, with the four bowls, Nos. 106-109. '65, and a coin of Philip VI. of France, were found in an old house in Rouen in 1864.

4684. '59.

TRIPTYCH: silver-gilt, with figures of our Lord and various saints in translucent enamel. French. 14th century. H. $7\frac{1}{4}$ in., W. $5\frac{3}{8}$ in. 100/.

This small and elegant triptych forms an architectural shrine, finishing on the outside with a crocketed gable with two elongated buttresses and pinnacles on the sides, also crocketed like the gable. The top of the crefting finishes with a small bead.

The two shutters fit close, and the junction is covered by a delicate border of trefoil foliage. The base has architectural mouldings, and it stands on widely-spreading feet ending in three acanthus leaves. In the cavetto of the base mouldings is a row of small stones and crystals in separate settings pinned into the metal. The doors have two pairs of small hinges.

On the inside the shrine is bordered by a row of small trefoil leaves and a moulding of grains of gilt metal. The inside of the shutters has a similar moulding, and each shutter has the triangle of its half gable shaped out into a lower but complete gable. The shrine itself is supported by small architectural buttresses. SS. Peter and Paul, with appropriate emblems, are placed on pedestals in front of the buttresses, and on the flanks are scrolls of fine metal work. The other buttresses pass up behind the figures into delicately crocketed pinnacles, and crockets of foliage run up into a central bunch of flowers over the gable.

The arch under this gable is pointed, but so open as to be all but semicircular. It is cusped, and the little spandrils are filled with red and blue translucent enamel. Under a canopy covered by turrets of pink enamel the Saviour is seated in majesty; His hands are spread, the right hand above the shoulder; He is in a red dress and green mantle. Below Him is an angel sounding a trumpet, and the dead are rising in various attitudes, some looking upwards in joy and others in despair.

On the right a crowned figure of a woman, S. Helena (?), kneels in adoration. She is clothed in red and has a green mantle: she is supported by an angel in a mantle of gold with many coloured wings, who holds the cross and crown of thorns. A canopy covers these figures, ornamented with a minute silver dragon on an enamel ground.

To the left another figure is kneeling dressed in green and red, behind whom an angel holds the lance and three nails. A fiend or dragon fills the corresponding canopy over these two figures.

Few of the objects of this description equal the grace of design and the extreme care and delicacy in execution of this small triptych. The architectural details are finished with accuracy, and the colours of the enamel are blended harmoniously together. The little ornamental borders and mouldings are hammered, filed, pierced, and then pinned and soldered in their places; and the whole proportion of the decoration is so arranged that nothing, however minute, loses its intended effect.

7950. '62.

CROZIER: gilt metal, encrusted with translucent enamel and set with gems. In the volute are represented a bishop kneeling before the blessed Virgin and Holy Child, in gilt metal; an angel supports the composition. The knop is surrounded by niches containing figures of the blessed Virgin and other saints. German. Dated 1351. L. $21\frac{1}{2}$ in., W. 6 in. Soltikoff collection. 413/.

The stem, a portion of which is attached to the head, is six-sided, and covered with metal plates painted with translucent enamel in a diaper pattern. The enamelled sides are covered at their points of junction on the angles with rods of gilt metal; the small plates, which are a few inches long on each face, are also concealed by other thin rods.

The knop is formed by six arched panels, each covered by a crocketed gable and divided by buttresses and pinnacles. Six panels on the under side connect these arches with the staff. They are filled with beautiful circles of scroll work, each with a flower in the middle in enamel.

Under the arches are six figures painted over a ground diapered in enamel. 1. The blessed Virgin holding the Infant Saviour in her arms. 2. St. Mary Magdalen. 3. St. Elizabeth of Hungary, holding a sceptre and a bunch of flowers. 4. A fainted bishop in his vestments, holding a crozier. 5. St. Louis of France holding the relic of the crown of thorns. 6. A figure kneeling, balancing his crown on one knee, and offering a chalice and Host with both hands.

The pieces of metal at the backs of the small arches are coloured with green and blue enamel, and a finial is painted with gilding, half of it on each colour.

The volute turns over with a spine ornamented with leaf crockets delicately beaten out; at the point of contact with the stem it forms a bracket, on which a little figure in gilt metal is kneeling and praying. The inner end of the volute forms a flat bracket, on which is a throne with the blessed Virgin seated and holding the infant Saviour, while before Him kneels the figure of the bishop for whom this crozier has been made.

Pearls and small gems are set along the curves of the head, and little flowers painted in enamel on a deep blue ground fill up the intervening spaces.

Figured in Labarte, *arts industr.*, plate LI.

249. '74.

RELIQUARY or Pyx: silver gilt, of Gothic architectural design, with enamelled medallions of saints and quatrefoil ornaments. German. 14th century. H. 14 in., diam. of base, 4 in. Webb collection. 40/.

In the form of a six-sided chapel. Buttresses pinnacled, and with foliated finials, are fastened on the angles of each face, and it is covered by a light roof, rising to a crocketed spire, marked with tiles, and surmounted by an image of St. John the Baptist.

Each face of the shrine has two double-light windows, reaching half way down, and on the plain surface of the lower half a round medallion.

The medallions contain figures in champlevé enamel: the blessed Virgin, St. Paul, St. Benedict, St. M. Magdalen, St. Catherine, and another saint. The figures are much dimmed.

The stem is plain. On the foot, which has six straight sides, there are quatrefoil medallions filled with ornament in champlevé enamel.

514. '73.

PROCESSIONAL Cross: silver beaten work over wood. A rood on one side, the Eternal Father on the other, together with figures of saints in relief and enamelled plaques. The knop chased and enamelled. Spanish. 14th or 15th century. H. 3 ft. $\frac{1}{2}$ in., W. 19 $\frac{1}{4}$ in. 160/.

The ends of the cross expand, and are cut into cusps like those of a Moorish arch; the centre is a square block, and between the extremities and the rest of the four members of the cross are oval plates, the two on the upright members horizontal, and the two on the arms vertical. The projections of the figures finish with elegant lines of moulded metal work.

The figure of the Redeemer hangs dead in the centre. Behind the head is the square central block, partly filled with four vesica-shaped plates of enamel, and in the intervals with leaves and flowers in bold relief. The flat surface between the figure and the oval medallions is covered with silver-gilt beaten metal work, the decoration being a scroll of vine leaf boldly curved.

The extremities are occupied ; the top by a large projecting flower, the centre of which seems to have held a crystal or gem, but it is now an empty cavity : on the arm ends are two figures of angels in all but entire relief ; they are coarsely but effectively modelled, and are holding various instruments of the Passion. The lower figure is a man rising from his tomb, a type of the general resurrection.

The four ovals contain : 1, on the arms the two thieves, the good thief on the right, with the arms passed behind the transom of the cross, and looking on the body of the Saviour : 2, the bad thief has the arms dragged over backwards, and the head is turned down. These figures are under canopies of cusped work in silver, filled in with blue translucent enamel : 3, the upper oval contains the resurrection : the three women approach the sepulchre, on which an angel is seated ; 4, the lower subject is the Nativity. The infant Saviour is on the ground, the blessed Virgin and St. Joseph kneel on either side, the ox and ass are at the empty crib on the other side.

From the sides of the stem, below these parts, two bars of silver work support rich architectural pedestals ; they are concave, octagonal, with crocketed mouldings up the angles, and crested with cusped semi-circles and leaf work. On these pedestals are figures of the blessed Virgin and St. John. These figures are richly draped, and stand contemplating the Saviour.

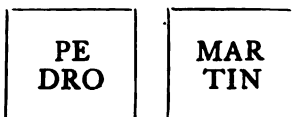
The edges of the crosses are plated with a scroll band of beaten foliage in silver.

The back has the same outlines and the same medallions and spaces for decoration as the front. On the extremities are the four evangelical emblems in all but absolute relief. In the oblong medallions are : on the top, the flight into Egypt ; the Mother and Child are mounted on an ass led by St. Joseph, and a reaper with corn is behind them. Two upright medallions contain the Annunciation ; the right contains the Virgin ; the other contains the archangel (facing the wrong way) holding a lily, and kneeling on one knee. These figures have probably been misplaced in repairing ; to both there is a scroll, and the letters *a mari'm* are distinguishable on both, but the enamel is gone from these portions. In these medallions, as in those corresponding on the front, there are gothic traceries. In the lower medallion is the harrowing of hell ; the Saviour holds a crossed banner and draws from the jaws of a monster Adam and Eve. Portions of green enamel still adhere to this medallion. In the centre is the Eternal Father seated, in full relief.

The boss below the socket projects considerably ; it is gadrooned in six lobes with deep channellings between, and all surfaces are chased with

flowers, &c. There are six diamond squares on the faces, each filled with a flower. The base is six-sided.

A stamp, bearing a tower (Castille), and the letters,—



are placed on all the distinct parts or plates which make up the surface.

The size of the extremities enables figures of great massiveness to be placed on them, and these parts give richness and enhance the delicacy of the smaller and finer ornaments which contrast with them, notably the ornamental bands of embossed work on the flat plates, and the various enamelled medallions placed at intervals on the face and edges of the cross.

7939. '62.

CRUCIFIX: silver, parcel gilt. A rood cross, set with quatrefoils of enamel and pearls. On either side are figures of the Virgin and St. John. The whole is supported on an octagonal base and foliated stem. German. 14th century. H. 1 ft. $7\frac{1}{2}$ in., W. 7 in. Soltikoff collection. 687.

This beautiful object combines fine examples of more than one kind of work. The cross itself is of metal chased with reed mouldings down the middle and on the edges of its surface, and to the central reed the figure of the Redeemer is fastened. The ends are quatrefoils with quirks at the points of junction. The quatrefoils are filled in with flowers in enamel of the richest colouring, and the title with gothic letters is executed in the same material. Each of the quatrefoils, besides the enamel flower that fills up the space completely, has in its centre a flower composed of seven small pearls pierced and pinned to the surface. The cross thus ornamented grows on a short stem of the same form, finishing with a flower of beaten leaves. It issues from a larger flower, the leaves of which are serrated, curled, and turned in many directions.

Below this flower are two richly decorated curling leaf brackets which help to support a straight transom of silver, on which are the two figures of the blessed Virgin and St. John standing on small green enamelled mounds or pedestals, which each issue from a blossom of beaten foliage. The figure of the blessed Virgin is veiled and wimpled, and the whole person wrapped in an ample mantle. Her head is thrown

up with a look of anguish, and the hands are folded one over another in resignation. The dress has probably been enamelled red (the surface is now of silver) and the mantle green. St. John has long hair, the hands are clasped. He looks up in sorrow at the crucifix. There has probably been blue enamel on the dress, but it has been broken away.

Under these figures is a base fluted down its surface with rows of balls or beads on the projecting parts, having elegant scrolls on the edge connecting it with the base. Below the base the base expands in eight lobes, each lobe flat but having a star and a sort of panel partly decorated with flowers below. These panels have been filled with enamel, probably designed as streams of golden light from the stars, set off by a blue ground with green flowers. The lines may be distinguished, but the enamel has perished throughout. The lobes project with eight semicircles round the bottom moulding, which is not less elegant and detailed than the rest, having a row of small quatrefoils with fine lines of moulding round them in pierced work round the entire foot.

There are few examples of German work of the 14th century in this collection so varied in the methods of decoration. The leaf work is of the finest quality, being cut into conventional thistle leaves, and the long pointed lobes turned in graceful curves. The surfaces are all kept bright, so that the full effect is given to this movement of leaves, and the sculpture of the larger standing figures studied from life, reminding us of the later art of Adam Krafft. Much of the splendour of the whole is lost by the destruction of the enamel which is wanting in so many parts.

1172. '64.

CRUCIFIX : gilt copper, the figure of silver parcel gilt. On the trefoil-shaped extremities of the cross are letters and, above the knop of the quatrefoil base, a shield of arms. In the back is a small chamber, probably intended to hold a relic. German. 14th century. H. 11 in., W. 5 in. 8*l.* 11*s.* 6*d.*

The ends form trefoils with beaded edges, and in each there is a letter *i · g · m · m*. A ducal crown and shield are engraved below the foot of the cross, the shield charged with a star between three crescents. Over the figure of the Redeemer are the letters *i n x r i*. This stands on an orb which connects it with the base, and round the middle of the orb there is a belt of tiny quatrefoils. The base is in four

lobes. The back of the cross opens to hold relics: a star in the centre is the head of a screw, which can be removed to allow the face of each member to open separately having hinges on the extremities; when shut down they meet in a point and are covered by the head of the screw.

7951. '62.

PASTORAL Staff: gilt metal, partly encrusted with translucent enamel on silver. In the volute are the Virgin, the Infant Saviour, and a monk. On the knop there are six medallions containing busts of saints. Italian. 14th century. L. $12\frac{1}{2}$ in., W. 5 in. Soltikoff collection. 241/.

The stem is round, divided by diamond-shaped reticulations of enamel in quatrefoils laid on in separate plates, and each figure varied in decoration in translucent enamel. The knop has on the circumference six quatrefoil plaques, each filled with a demi-figure of a saint in translucent enamel. These are, — 1. The blessed Virgin and infant Saviour, St. Peter, St. Paul, St. Matthew, St. Romuald, St. Maur (?). The head is four-sided in section and has a delicate cresting of gilt metal on the outside, and a fine richer beaded moulding on the inside edge. It is decorated with quatrefoils of ornament in translucent enamel, laid on in separate plates over the gilt metal ground, and joined at the points with flowers of beaten work. The curve ends in a flat base or pedestals, on which is a figure of the blessed Virgin seated on an architectural arcaded throne, with the infant Saviour on her knees and a monk or abbot kneeling with his hands clasped before him.

4523, 4523a. '58.

CHALICE and Paten: silver gilt, with enrichment of translucent enamel. The stem, knop, and foot, surrounded with legends in enamel. On the base are four compositions in relief. German. 14th century. H. $6\frac{3}{4}$ in., diam. $4\frac{5}{8}$ in., diam. of paten, $6\frac{5}{8}$ in. 55/.

The bowl is egg-shaped and has no outer bowl. Round the two portions of stem above and below the knop are legends, viz., *Ave*

Maria . gratia plena. Round the knop, **Ora pro nobis Virgo Maria et sancte Georg.**, with borders of twisted work. On the foot there are three medallions, containing in relief: 1. The Annunciation. 2. The Nativity. 3. The Presentation, Simeon receiving the infant Saviour. 4. The Crucifixion: a rood, St. Mary and St. John on either side, our Lord dead upon the Cross. These reliefs are bold and massive. Round the foot is the legend, **Chunradus de ratisbona hunc calicem paravit cibus Wiennensis** †. The paten is without engraving.

7906. '63.

INCENSE Holder: copper, engraved with two of the evangelistic symbols and foliage work. German. 14th century. H. $2\frac{3}{8}$ in., W. $2\frac{1}{8}$ in. 6l.

Boat-shaped, with a band of foliated scroll work round the body and standing on a round foot. The lid is in two divisions, hinged in the middle; on these are two medallions, one filled with the symbol of the evangelist St. John, the other with the lion of St. Mark.

1149. '64.

MEDALLION: gold, with the Bearing of the Cross in relief. German. 14th century. Diam. $2\frac{3}{4}$ in. 30l.

The Saviour occupies the middle of an arch; He is bending under the weight of His cross, and followed by the blessed Virgin, who is veiled and wrapped in flowing drapery. A soldier walks before dragging our Lord and holding the three nails in his hand. Before him walks another soldier holding a hammer and other implements of the Passion. The soldier seen in full is helmeted, wears plate armour to the gauntlets, and a skirt from the middle to the knee. All the draperies, and the whole modelling of the figures, are in high relief, the effect of which is heightened by the lustre of the gold.

The medallion has probably been set in a morse or clasp.

7544. '61.

DISH: silver-gilt, embossed with hunting scenes. In the centre is a plate of enamel representing the Annunciation. German. Late 14th or early 15th century. Diam. $8\frac{1}{2}$ in. 10%.

The margin of the basin is wide and convex, the bottom is beaten up into a convex surface, with a flat medallion in the middle, surrounded by a narrow edge and containing an enamel of the Annunciation on silver, from which the enamel has been broken away, leaving only traces of the translucent colouring materials. Hounds and animals of the chase in hammered work run round the convex border contained between the edge of this medallion and the deepest depression of the dish.

The bold outer margin is embossed with trees and figures of savage men, mixed with stags, boars, hounds, hooded falcons, and other attributes of forest life in the middle ages.

1171. '64.

BOWL and Cover: silver-gilt, rounded in the body and cover and contracted in the middle, with a handle and a medallion on the cover containing the letter **M**. German. 14th or 15th century. H. $2\frac{3}{4}$ in., W. $3\frac{1}{2}$ in. 2l. 16s. 8d.

The two parts together are shaped like a gourd bottle tied in the middle. The body stands on a funnel-shaped foot, and has a flat-sided loop handle projecting on one side, on which there is an S.

The top of the lid is flat, surrounded by an upright collar of metal bearing a black letter **M**. The handle seems to indicate that it has been used during the administration of unction in the sacraments.

549. '72. to 554. '72.

BOOK Mounts: silver, quatrefoil shape, chased with figures of apostles and a symbolic pelican, and once filled in with translucent enamel, which has mostly been lost. Italian. 14th or 15th century. $1\frac{3}{4}$ in. square. 5%.

This and the five following pieces are squares, with cusps on each side of the square. Each half circle is cusped, and the spaces intervening coloured in with enamel. On a scroll held by the figure are the letters LUCA. The usual emblem is on the right. A small flower, worked in relief, is set on the opposite side of the feet. All this has been covered with coloured translucent enamel. A border of buds runs round the whole.

2. Like the last, with the difference of the symbolic lion, which is to the left.

3. A three-quarter figure of a female saint in a red mantle. The ground coloured blue, without emblem.

4. The ground is blue. The symbol of the Church, a pelican wounding her breast for the young in her nest below.

5. The figure is three-quarters; a red mantle, and the ground blue, without emblem.

6. Three-quarter seated figure of St. Matthew; his emblem to the left. The hands raised as in teaching.

It will be seen that three evangelists only are represented, and two female saints. There is not, therefore, the complete set for both sides of a book. All the plates are of one size, and the details (excepting the figures) are alike.

5414. '59.

CRUCIFIX: gilt copper, with plates of engraved silver on both sides; originally covered with translucent enamel, now much defaced. Italian. 14th or 15th century. 18 $\frac{1}{4}$ in. by 10 in. 5/.

This beautiful crucifix ends in trefoils, which are three lobes of a quatrefoil, long and narrow in shape, the fourth lobe showing on the cross. The angles of the intersection are filled with the pointed projections of a quatrefoil panel with quirks between the foils, which is developed on the back. There are large projections on the stem at the place where the feet of the crucified Redeemer touch it. There are also the points of another quatrefoil panel which is seen entire on the back. All these points and lobes are edged with bead mouldings, and on the outsidess round medallions are added filled with raised flowers of metal and enamel work. The title over the head is set on slanting, and with the four gothic letters enamelled. The

nimbus is a separate piece of metal coloured with rich blue and red enamel.

In the quatrefoils on the arms are St. Mary and St. John. She lifts her hands in an agony of horror, and his are clasped with a similar action. On either side of the figures the lobes are filled with blue translucent enamel, and there are cusped headings to give relief to these side portions. Above the centre is the figure of the first martyr, St. Stephen. He is young, wears a dalmatic, and holds a palm in one hand and a stone (?) in the other. At the foot is the seated figure of a sainted bishop holding his crozier in the left hand, giving benediction with the right, and vested in full pontificals, including the gloves. These are all demi-figures, and all the circular heads of the lobes are decorated with cusping in silver.

The figure of the Redeemer is much battered. The arms are higher than the shoulders; the feet fastened by one nail; the cincture small.

The back of the cross is as rich as the front. The centre is a quatrefoil with projecting points between, on which is a young saint gazing upwards; he holds a book and has long hair, perhaps St. John the evangelist. At the top of the cross is the Eternal Father, a bearded figure, holding the right hand in benediction. To the right is St. Dominic (?). He has a church beside him and is evidently the founder of an order; the hands are turned up as if denouncing the horror of the scene. The left quatrefoil contains a figure of a sainted virgin, St. Margaret. She is crowned, is dressed in drapery that falls round her in abundant folds, and holds a naked sword in her hand, and a monster under one arm.

In the quatrefoil, at the back of the feet, is a seated figure of a saint holding a scroll on which there is no legend.

In the round-ended quatrefoil of the base, corresponding to the other extremities of the cross, is the figure of a saint. He holds a book, but the enamel is broken away and the original silver plate much worn, so that it is not possible to decide who is here represented.

Flowers cover the spaces intervening between these figures. The whole cross, from the number of large enamelled medallions and the variety of their shape, is singularly rich and effective. If the figures, which are unfortunately denuded of the original enamel, are examined, the lines which mark the folds of drapery will be found firm and decided, and all composed gracefully. In these respects it will compare with the finest Italian and French ivories of the early 14th century, and nothing in the design of that period can surpass the composition of lines or delicacy and completeness of these draperies.

250. '74.

TRIPTYCH: silver, parcel gilt and engraved, enclosing St. George and the Dragon, in relief. English (?). 15th century. H. $2\frac{1}{8}$ in., W. $2\frac{1}{8}$ in. Webb collection. 40/.

This triptych is made after an architectural model representing a frontispiece supported by buttresses with crocketed pinnacles on each side. The centre forms a gable cusped underneath like a window, and crocketed up the slope of the gable with leaf work elegantly cut and beaten.

The flat background within is covered with a diaper pattern, on which, in wrought metal and full relief, is a small St. George slaying the Dragon. He is riding over the dragon and plunges his lance into its neck.

The two little doors are hinged on the buttresses; on the inside they are engraved: on one side is the princess of Lybia crowned, dressed in a tight bodice with long skirt of the 15th century pattern, kneeling, and her hands clasped in prayer for the success of her champion; a large oak leaf is above her head. On the left is seen the castle of the king of Lybia, and that monarch and his queen crowned look down from the battlements on the combat. Below there is the door of the castle, and an open arch in which a porter is leaning. This figure is on a much smaller scale than that of the personages above. The gate is furnished with a portcullis just discernible.

All the details of the architecture, the little figures, and folds of the dresses are extraordinarily minute. They are studied as if the work had been on a much larger scale. The whole forms a devotional jewel, and has probably been worn by a chain.

403. '72.

CUP, with Cover: silver-gilt, the cover conical with a finial of gothic foliage. The bowl has three windows filled in with translucent enamels set transparently. The cover is ornamented in a similar manner, and at the bottom of the cup is a circular medallion of flowers and scrolls in brilliant colours. The metal surface throughout is pounced

with a running pattern of birds and foliage. Burgundian or Flemish (?). Early 15th century. H. 7 in., diam. of cover, 4 in. 400/.

This beautiful cup is of silver, engraved all over with arabesque work of great delicacy. It is bell-mouthed, and stands on a rich base formed by lines or strings of corded work, with little grains of metal between the strands. Round the middle runs a band of translucent enamel, bordered by strings, set with small leaf bosses at intervals, and filled in with scroll and leaf work of green, blue, and grey enamel. At four intervals there are four three-light architectural windows in this band, the arches of which rise above the strings that edge the band: the mouldings are continued over the arches, having a leaf boss at the spring of each. The windows are subdivided into lights by tracery. The mullions and tracery are thin bands of metal, which enclose plates of translucent enamel: the windows, when held to the light, are transparent.

The cover has the same strings round it, and a finial of leaf decoration at the top. The same band of enamel runs round it, and in the band are four windows filled in with green, blue, and white enamel, as in the lower portion of the cup.

There is no other example at present in the museum of this peculiar and exceedingly rare application of enamel, and it would not be easy to point out any jewelled cup or other piece of goldsmith's work in which the effect of colour and light proper to jewellery is produced with equal richness, and in which the enamel unites itself with the body of the metal work so well. Most jewel work has the effect of surface decoration added to rather than incorporated with the metal, whereas in the instance of this cup the translucent coloured surfaces form actual portions of the sides.

It has, perhaps, been intended for use as a ciborium or pyx. It is of doubtful nationality, perhaps after all Limoges work. Formerly in the possession of the family of De Merode.

Figured by Shaw, decorative art.

631. '68.

CHALICE: silver-gilt. Figures in high relief on the bowl, foot and knop, and those at the base of the bowl on enamelled ground. German. 15th century. H. $10\frac{5}{8}$ in., diam. $6\frac{1}{2}$ in. 800/.

This beautiful piece of goldsmith's work is rich with figure sculpture and architectonic detail of minute but elaborate design. The bowl is silver-gilt, straight-sided, and rises from a nest of three outer cups. The upper of these represents a flying choir of angels in two tiers, their wings crossed and so disposed as to form a band of the decoration. The lower tier supports the architectural canopies that decorate the stem.

The stem is six-sided, each side worked into a traceried window of two lights with small buttresses on the angles, and with canopies over the arches running up into the cups that contain the bowl.

The knop is a small shrine supported by flying buttresses, the buttresses resting on light brackets of hammered scroll work which serve to connect them with the rest of the stem below. The buttresses are as light (in design) as they can be made, being connected by small offsets with the angles, and not descending to the brackets but raised above them on a light stem. Between the buttresses are small but elaborate canopies, under which are images (half figures) of the Saviour, the blessed Virgin, SS. Peter, John, Paul, and a graceful Saint Catherine reading out of a book.

The knop contracts with architectural pendentives down to the stem. Between the pendentives are double light windows with tracery. Under this portion are six-winged angels, half lengths each, supported on a lily, which is in relief on the foot. These angels uphold six quatrefoil medallions, bordered by rich foliated mouldings that break into bosses at intervals. In these are half-length images; 1. Our Saviour, half seen in the sepulchre, showing His wounded hands; 2. A bishop holding his crozier, the sainted founder of the church for which the chalice has been made; 3. St. Romuald (or Bruno?) in the gown of the Carthusian order; 4. An abbot (St. Bernard?), who holds a book and some instruments, now missing; 5. A youthful sainted figure, having the arms extended and the palms upwards; 6. Saint — ?

All the architectonic ornaments are models of actual architectural details, such as niches, canopies, and windows. The buttresses and other structural details are treated decoratively.

There is remarkable skill and much invention in the connection of the flying choirs of angels along the saucer that holds the chalice round the lower portion of the stem, &c., where these figures are made to support the medallions and other features belonging to the knop, the foot and the stem, which are thus decoratively as well as actually made to merge one into another, a connection not often attended to in the composition of these beautiful and complicated examples of metal work.

The base is made up of spreading architectural mouldings, the upper pierced with a double row of cusped trefoils.

1057. '71.

BOOK Cover: gilt metal, with plaques of pierced work, the centre having the Visitation in bas-relief, the corners set with antique gems in raised settings surrounded by foliated bosses. English. Early 15th century. H. $10\frac{1}{8}$ in., W. $7\frac{1}{4}$ in. 30%.

A central panel contains a bas-relief of the Visitation. St. Elizabeth and the blessed Virgin standing, the latter placing her hands on the shoulders of St. Elizabeth. These figures are in high relief.

On the border there are four central plates of metal work, pierced with flamboyant tracery. The corners are covered by gems, in settings which have leaf bosses projecting round them. They are antiques, one carved with a hand in relief, two others cut in intaglio, and one plain.

There is something of foreign character about the flamboyant tracery and the leaf work; but there is no sufficient reason to doubt that it is of English workmanship.

2264. '55.

SPOON: silver, parcel gilt, short square stem, chased in relief with a crowned female, from the centre of which rises a crest. German. 15th century. L. $5\frac{3}{8}$ in. Bernal collection. 10% 15s.

The stem is surmounted by a queen holding a small shrine. Over her head rises a floriated crown with a half figure of a monk above, or rather in the middle of it, like an heraldic crest or device.

At the heel of the bowl there is an engraved scroll with square letters, which appear to mean *m(aria) in t(e) m(aria)*, repeated.

485. '65.

SPOON: silver-gilt, the handle chased with the implements of the Passion; the bowl with an incised group of the Virgin, the Infant, and St. Anne. English or German. 15th century. L. $4\frac{1}{4}$ in. 20%.

The bowl is round at the lip and pointed where it joins the stem. In the inside are chased St. Anne with the blessed Virgin and infant Redeemer. The handle is massive, having twisted lines down it, between which are set the ladder, hammer, cross, and other instruments of the Passion in high relief. The top finishes with a battlement and a female head, the blessed Virgin (?) issues from it.

A scroll at the back is lettered with a legend difficult to decipher, and with three *a*'s in black letter. The inside has also a scroll bearing the legend *s. ana (Anna) salve*, with two other words difficult to decipher. Probably for altar use.

4355. '57.

DIPTYCH: gilt bronze and silver, encircled with niello. The interior represents the Annunciation, the figures carved in bone on a background of black horn. The borders inside and out bear legends in silver letters on a gilt ground. Italian. 15th century. H. 7 in., W. 6 $\frac{3}{4}$ in. 250*l*.

In two panels or architectural tablets, each square with a broad border and a decorated tympanum above. The subject represented in the panels is the Annunciation.

The archangel Gabriel kneels on the right knee. The right arm is laid on his breast, and the left hand holds a lily. The dress is a long alb looped at the waist, and gathered into an overskirt round the loins. The hair is long, and bound round the temples by a garland.

The blessed Virgin is praying before a desk, carefully modelled after those used in Italy in the renaissance churches, supported on a baluster stem planted into a claw-footed pedestal.

In one tympanum is a demi-figure representing the Eternal Father; in the other the mystic dove.

Round the border is the Salutation in large but very square letters, which run first round the half containing the archangel, and following in the same order round the other :

Ave Maria gratia plena dominus tecum benedicta tu in mulieribus et benedictus fructus ventris tui ne timeas Maria invenisti gratiam.

The outside is made into two smaller panels of silver, each containing a candelabrum ornament, gilt; round this is a border of niello. There are legends round the outer border of these, as round the other sides. They follow round each panel :

Salve radix sancta ex qua mundo lux est orta ave regina celorum et domina angelorum.

Over the tops are arched tympanums filled with chased ornament and the sacred monogram. Under the bases of each leaf stands a bracket-shaped finial of acanthus foliage in gilt metal. Owing to the regularity and squareness of the letters, and as the whole legend is distributed round the ends and sides, according to the number of letters and not in distinct words, it is not easily read. They are, however, carefully formed out of continuous ribbons of silver.

Altogether a beautiful example of filigree work.

4654. '59.

PLAQUE: enamelled on copper, in white and gold, on translucent blue ground. Italian. 15th century. $2\frac{1}{4}$ in. by 2 in. 2*l*.

The subject represented is the nailing of our Lord to the cross. The Saviour is extended on the cross, which is on the ground, and a soldier in chain mail, over which is a surcoat, is nailing one of the hands. A Jewish elder, whose head is covered with a cloth, stands at the head of the cross holding a spear.

This is a plaque that has belonged to a series fitting together, and set in a triptych or round a crucifix; it is now enclosed in a moulded gilt frame.

610. '64.

PLAQUE: silver, with a figure of a monk kneeling at a cross, in translucent enamel, inscribed "P. Sorelli." Italian. 15th century. Square, W. $2\frac{1}{2}$ in. 3*l*. 4*s*.

The enamel has perished on a considerable part of the surface. In the centre is a cross, beside which kneels a man in a red mantle hooded with blue. He is clasping the foot of the cross, from which the enamel has been broken away. The scene is a landscape, of which a green tree is remaining, on either side of the cross is the name, **P. Sorelli**, in gothic letters.

4633. '58.

CHALICE: silver, with a stem of bronze gilt, enriched with ornaments and figures in enamel. The foot has alternately six-lobed and six-pointed projections. Italian. 15th century. H. $8\frac{1}{2}$ in., diam. $5\frac{3}{4}$ in. 7*l*.

The cup is egg-shaped, contained in a saucer composed of rudely chased flower lobes. The stem is decorated with quatrefoils in enamel above and below the knop, which is a large flattened sphere with six round medallions on the circumference, containing figures in translucent enamel with a blue ground. They are: 1. Our Lord, a half-figure, taken down from the cross, with the arms opened; 2. The blessed Virgin, wrapped in a mantle, holding the infant Saviour; 3. A female nimbed figure in a blue mantle; 4. St. Jerome; 5. St. Thomas Aquinas; 6. A nimbed figure holding a palm. The upper and under intermediate surfaces are enriched with acanthus leaves in relief. The foot is covered in the upper part by a plate notched into small ogee arches, and stretching out into six lobes and six points or quirks alternately. The surfaces of the lobes are chased into arched panels by trefoil cusplings on the outer edges.

5416. '59.

CHALICE: silver, with a bronze stem gilt and enriched with translucent enamel. The knop has six medallions containing figures of our Lord and saints in translucent enamel. Italian. 15th century. H. $8\frac{1}{4}$ in., diam. $5\frac{1}{2}$ in. 15/.

The cup is egg-shaped, with straight sides slightly expanded. The stem, which is of gilt bronze, is hexagonal, and the portions above and below the knop are formed into six small trefoil arches, headed in the direction of the knop, and filled by falcons.

Round the circumference of a large spherical knop are six circular medallions, each containing a figure in enamel, viz.: 1. Our Lord dead in front of the sepulchre; 2. The blessed Virgin; 3. St. Jerome; 4. St. Antony abbot; 5 and 6. Two apostles: these figures have no attributes. The foot is covered on the upper part by a plate overlaid, finished with small battlements on its lower edge. It expands in six round lobes, with points between, and the lobes have cusps like the last described round the outer edge of their surfaces. The rim of the foot is made up of strings and a broad band with bead decoration.

7352. '61.

CRUCIFIX: gilt bronze. The four arms have trefoiled ends surrounded by globular knobs, and bear figures of saints on each side. Around each arm is a band of champ-

levé enamel. Italian. 15th century. H. 18 in., W. $11\frac{1}{8}$ in. 9l. 3s.

The outline of this cross is rich; the substance is of massive wood covered with metal, the edges being bevelled and almost rounded away.

The extremities are fleur-de-lys, with sharp quirks projecting between the points of contact of the semicircles, and quirks fill up the angles at the point of intersection of the arms.

On the ends in the space formed by the three projections are the four evangelistic symbols in full relief; below these are bands of embedded enamel, and the same decoration, in the form of small four and six lobed flowers, is placed on the flat surfaces between the arms and the centre. Above the head of the Christ is the title, also in enamel, I N R I in Lombard capitals.

The figure of the Redeemer hangs with bent knees. The feet are fastened by one nail. The figure is small, as there is but a small space of the cross unoccupied by the decorations described, and it is completely filled, showing that it is original and has never been disturbed.

The most striking feature of the ornamentation consists of a number of round balls of gilt metal, some with a pearl or dot at the end, which are fixed to the outside in the centre of the lobes of the fleurs-de-lys and the points of the quirks. They give an extraordinary jewelled richness to the outline.

At the back is a central medallion, on which is represented the Redeemer seated on a throne holding His right hand up in benediction and the left in His lap. On the four extremities are figures of the four evangelists, each accompanied by his appropriate symbol and writing their gospels.

The edges have bands of engraved ornament edged by delicate borders.

This is Italian work, and probably from Venice. The cross itself is thick and massive; but, with the addition of the gilt balls on the edges, it looks rich and costly without heaviness.

5780. '59.

CHALICE: silver, with a stem and foot in gilt bronze. The stem is decorated with champlevé enamel, and round the circumference of the knop are six medallions containing figures in enamel. Dated 1429 on the foot. Italian. H. $8\frac{1}{2}$ in., diam. $5\frac{1}{4}$ in. 6l.

The chalice, egg-shaped, with straight sides, is contained in an outer cup of leaves. The stem is six-sided, and each side has decoration in enamel. The knop is spherical, and embossed with radiating acanthus leaves, six above and six below, with six round medallions on the circumference, each bearing demi-figures in translucent enamel. 1. Our Lord; 2. The blessed Virgin; 3. St. John the evangelist, with a serpent; 4. St. Nicolas; 5. St. Benedict bearing a palm; 6. St. Maur (?), nimbed. All are on blue ground. The foot is in six lobes, decorated with chasing. Round the base is the legend, TPSONI MAURI ABBTIS,—MCCCCXXVIII.

The enamel on the knop and stem has probably replaced older work, not in champlevé but in translucent material. The engraving on the heads has evidently been restored.

6963. '60.

RELIQUARY: copper gilt and silver, hexagonal, the body pierced, the stem chased. Italian. 15th century. H. 13 in., diam. $5\frac{3}{8}$ in. 20/.

Six-sided, the angles meeting in buttresses, which are in two stages, the lower of equal height with the sides. The buttresses are carried out with nests of smaller buttresses, bases, offsets, &c., with singular fidelity to architectural details. The sides are surmounted by triangular gables crocketed edges and finials and circular window tracery within.

This portion is covered by a six-sided spire, on which are arabesques of coarse design with gilt flowers added.

The stem is hexagonal and the knop has six bosses decorated with leaf and flower work without enamel. The base has six lobes and six projecting quirks between. The sloping surfaces of these portions are covered with strapwork of coarse design.

7465. '61.

BADGE: silver, with a loop, inlaid with niello; on one side the sacred monogram in gothic letters. On the other a double interlaced triangle. Italian. 15th century. Diam. $2\frac{3}{8}$ in. Bought, 1/.

The letters are formed by the foldings of a flat ribbon, the ends of which are cut into foliage.

7466. '61.

BADGE: silver, inlaid with niello, having on one side the blessed Virgin and infant Saviour, and the sacred monogram in gothic letters on the other. Italian. 15th century. Diam. $1\frac{5}{8}$ in. 1/.

A half figure of the mother holds the infant Saviour, giving benediction, crowned, on a table, recalling the design of a known picture, so composed by Giovanni Bellini. It is of good 15th century design; and there is much expression on the faces, notwithstanding the smallness of the scale on which they are executed.

2576. '56.

BOSS: silver, with a crucifixion in niello work in a round convex shape. Italian or French. 15th century. Diam. $1\frac{1}{4}$ in. 16s.

The ground is completely filled in with leaf ornament, leaving the figure of the Redeemer relieved in the middle.

2040. '55.

PLAQUE: the Adoration of the Magi in painted Limoges enamel, with gilding. French. 15th century. 6 in. by $4\frac{1}{2}$ in. Bernal collection. 16/.

This plaque has been part of a series set in a triptych of metal works. The blessed Virgin is seated under a rim of arches and piers of masonry. She is covered by a long blue mantle, which is wrapped entirely round her; the head and neck are uncovered, and she has long golden hair falling to the shoulders; a red nimbus is behind the head. She is holding the Infant Saviour nude. One of the three Magi, in a blue gown and red cloak, kneels before Him, offering a golden vase. Another, crowned, dressed in gown and hood and a cloak of green, holds a covered vase of gold. The third is young with long hair, gilt; he wears a blue dress and a cloak of gold. The ground is green and the

upper part, representing the sky, blue, with little clouds heightened by hatchings of gold. The drawing and character of the personages represented have all the purity and fidelity to tradition of the earliest dawn of the renaissance. The draperies, hoods, cloaks, &c. are studied from actual life.

3005. '57.

MONSTRANCE: gilt copper, architectural design, with glass cylinder on a stem; on either side is a buttress-like wing, the whole surmounted by a crocketed canopy. French (?). 15th century. H. 24 in., diam. at base, $6\frac{1}{4}$ in. 16l.

An architectural shrine. The body is a cylinder of glass held by crested and floriated setting frames above and below, and placed between two expanding wings. The inner sides of these are decorated with a row of foliated crockets, the edges turned to the glass. Outside they are spreading architectural buttresses, supported by flying buttresses, pinnacles, and with more massive buttressed offsets at the base. The wider flanks of these ornaments are pierced with windows filled with tracery, and on their outer edges minute gurgoyles, canopies and niches are placed, one containing an image of the blessed Virgin, the other that of the Baptist.

The top of the shrine is a six-sided lantern spire, with crockets up the angles, a finial of leaves and a cross over the apex.

The body is connected with the stem by crocketed pieces of flat metal, curving over in volutes. The knop has buttress projections. The base is six-foiled and has a diapered edge.

54. '67.

CRUCIFIX: covered with thin silver plates, chased and beaten, set with crystals and gems. There are four emblems of the evangelists in gilt metal on the front and in silver on the back. French (?). 15th century. L. 2 ft. 7 in., W. 15 in. 15l. 15s.

The substance of the cross is of wood, embossed with plates of silver. The ends are fleur-de-lys, and each arm has two semicircles projecting,

not close to the fleur-de-lys, but half way between those parts and the centre, which is a square, into which the other members fit. The metal work that is laid on is a rolling scroll of a rose pattern with flower and leaves that completely cover the space. The extremities are ornamented with chasing only.

On each fleur-de-lys end, in the middle of the three lobes, is a rough crystal, set as a centre to four leaves of metal work, beaten thin and curved over at the ends; the stones being square and set as flowers among the bunches of leaves.

The two semicircular projections in the middle of the arms of the cross form complete circles, each having on it a medallion frame containing one of the evangelistic symbols in relief. The central square contains a large crystal above the head of the Saviour, and over that, set slanting, is a title in gilt metal, fastened separately, bearing the letters *i n r i* in Gothic characters. The Saviour hangs dead, and the arms are much stretched; the feet are fastened by one nail only. The cross is set into a socket, below which is a projecting flattish boss chased with gadroon ornament.

The edges are covered with silver plates, but without ornaments of any kind.

The back is hammered up with fleur-de-lys which are sewn on the surface, and the edges are rows of beads beaten up in the same manner. The evangelistic symbols engraved in roundels are set on the four members of the cross.

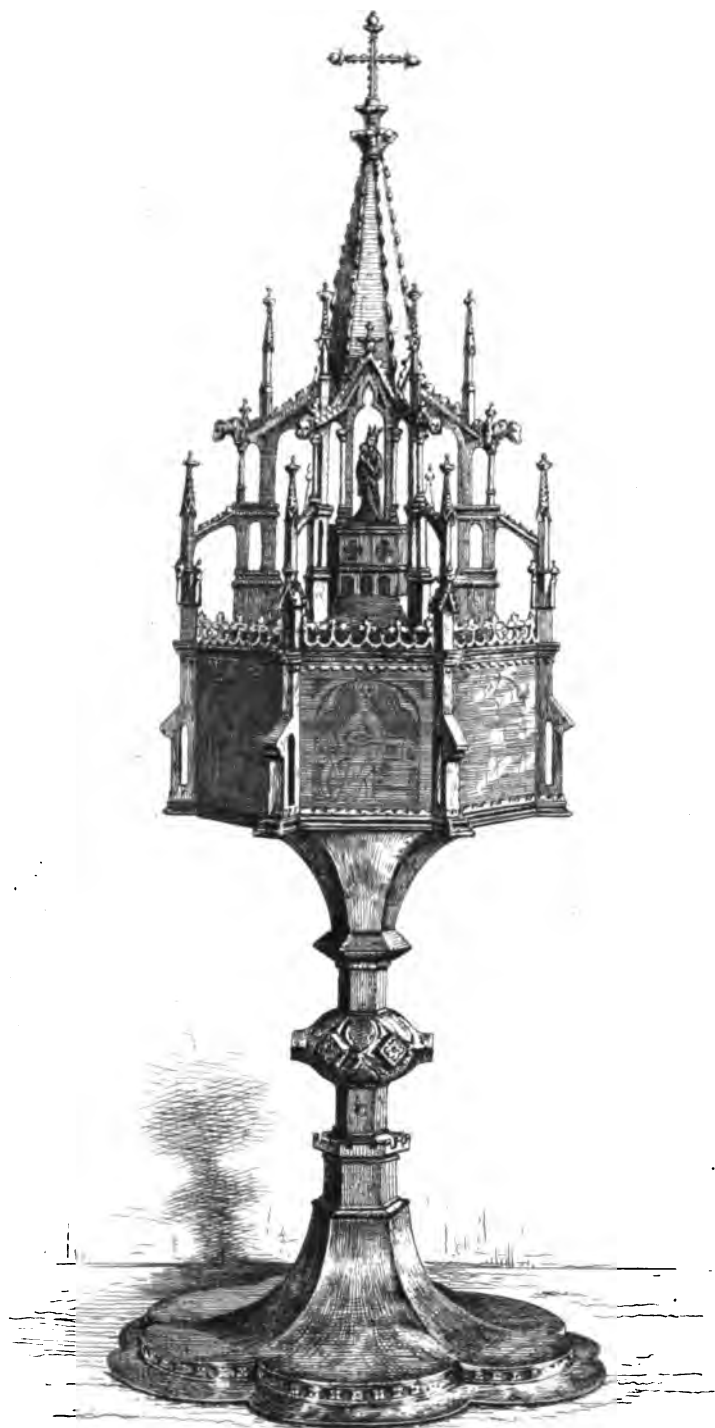
2104. '55.

RELIQUARY: silver, supported by buttresses and pinnacles on a baluster stem. French (?). 15th century. H. $10\frac{1}{2}$ in., diam. $4\frac{3}{4}$ in. Bernal collection. 167.

The upper portion is a cylinder of glass set upright, held by two circular settings with decorated edges. These are supported in a square frame, of which the perpendiculars are buttresses, with pinnaced tops and small pinnacles and buttresses growing round the bases. The centre is covered with a conical roof marked with tiling and surmounted by an orb and cross.

The stem is baluster-shaped, the thickest portion uppermost and serving in place of a knop. The foot is six-lobed, and up the lines of junction are fleur-de-lys spreading over the plain surfaces each side.





MONSTRANCE OR CUSTODE IN SILVER-GILT. SIDES ENGRAVED WITH FIGURES OF SAINTS
FLEMISH OR GERMAN. 1 1/2" HAIF 15" CENT. H 1 FT 7" IN. SKM (NO 4689). R I STEVENSON FECIT

4689. '58.

RELIQUARY or Pyx: silver-gilt, six-sided, engraved with figures of saints, with pinnaced lantern on the cover. Flemish or German. 15th century. H. 19 in., diam. 7 in. 45/.

In the form of a shrine or the lantern of a church tower. It is six-sided, each side framed between buttresses which rise above the walls that they support. These latter are battlemented, marked by chasing into cusped arches, under each of which is the figure of a saint represented by the same method. These are—1. The Redeemer holding an orb in one hand and giving benediction with the other. 2. St. John the baptist holding the typical Lamb. 3. St. Matthew. 4. St. Catherine of Alexandria. 5. St. Ursula covering a multitude of virgins with her mantle. 6. St. Agnes (?) without emblem.

Above the body of the vessel the roof slopes to a central shrine or lantern, the buttresses rise above the roof and are connected with flying buttresses to a second set, which again lean in the same way against the six-arched sides of the centre. The centre is an open canopy, the sides of the base chased with window arches which form a pedestal for a small image of the blessed Virgin and infant Saviour. The canopy is on arches, roofed with a spire, crocketed up the angles, and surmounted by an orb and cross.

The knop has six quatrefoils in lozenge plaques round the circumference. The stem is six-sided, and the foot expands into six semi-circular lobes. It has a moulded edge with fine leaf work upon it.

The double row of buttresses and pinnacles with the flying buttresses connecting the two rows, and both rows with the central canopy, may be compared with those in No. 249. '74.

It is represented in the accompanying etching.

4634. '58.

CHALICE: silver-gilt, the knop having six-leaf rosettes set forward on lozenge-shaped bosses. German or French. 15th century. H. $7\frac{1}{8}$ in., diam. $5\frac{1}{8}$ in. 8/.

The cup is large, oval, with upper sides straight. The stem is six-sided and in the upper and lower neckings decorated with minute panels, each with a quatrefoil ornament and milled border.

The knop is in six lobes, with six lozenge medallions set forward on the circumference, each lozenge filled with a four-leaved flower of beaten silver considerably raised, so that the entire knop with these features is unusually prominent. The foot has six semicircular projections, and a square edge with close upright milled band along it.

6997. '60.

PYX: copper gilt, hexagonal on a tall stem, with canopies at the sides and figures of saints. The upper portion forms the cover, and the foot is engraved. German. 15th century. H. $16\frac{1}{2}$ in., diam. $5\frac{3}{4}$ in. 16l.

An architectural shrine or lantern of six sides. Each side forms a depressed arch with crocketed drip-moulding over it, supported by angle buttresses with small gables, pinnacles, and base offsets to each, and a moulded parapet crested with battlements at the back.

Under each arch are two images of two of the twelve apostles, with their appropriate emblems. A sloping roof with crocketed ridges leads up to a smaller lantern, also supported by buttresses, and each of its sides pierced by windows of two lights and a quatrefoil beading. This portion is covered by a spire with crocketed angle ridges surmounted by a cock. The roof and upper portion form the cover.

The stem is hexagonal with a projecting knop and six lozenge medallions round the circumference, on which are the letters of an invocation, but much defaced. The foot has six semicircular lobes, and is chafed with coarse foliage scrolls of more than one design.

2093. '55.

CRUCIFIX: gilt copper, with emblems of the evangelists at the extremities of the cross; the edges crocketed. Flemish. 15th century. H. $15\frac{1}{4}$ in., W. $10\frac{7}{8}$ in. Bernal collection. 1l. 18s.

The cross is treated decoratively. It is made of flat bars or plates with double ribs down the front. Each extremity expands into a circle

in which are the symbols of the four evangelists in relief. On the outer edge are fleurs-de-lys projecting like a lace edging. The figure is rudely modelled, and the feet are fastened by a single nail. At the back there are flowers in place of the evangelistic symbols in the circles, and these have central sockets as if to hold crystals. The gilding on this side is in good condition but it has perished on the front.

602. '64.

PAIL for Holy Water: brass, with pointed arched swing handle. Flemish or French. 15th century. H. $4\frac{3}{4}$ in., diam. $3\frac{5}{8}$ in. 1/. 8s.

Goblet-shaped, with a waist, and standing on a bold basin-shaped base. It has a short cylindrical mouth and a heavy trefoil handle swinging in holes in the sides. Too small to be used at the "asperges" before the mass, more probably for blessing houses, &c. on occasions on which holy water is required to be carried from place to place. It is of uncertain origin, but has more of Flemish than of French character.

380. '54.

RELIQUARY: the head of a saint, a moonstone set in the forehead. Swiss or German (?). 15th (?) century. H. 10 in., diam. $6\frac{1}{2}$ in. 8/.

A bearded head, the two points of the beard and the hair at the back of the head forming three supports on which it stands. The eyes are closed in death, and an oval crystal is set in the middle of the forehead. The metal is copper-gilt. There is nothing to show whom it is meant to represent. It is said to have come from the monastery of St. Gall, but no authority to be relied on can be given for this attribution.

2077. '55.

RELIQUARY: copper gilt, hexagonal, engraved and supported on a tall stem. German. 15th century. H. 9 in., diam. $5\frac{1}{2}$ in. Bernal collection. 2/. 10s.

In the form of an architectural shrine of six sides supported by buttresses at the angles which have their upper portions pierced through,

and unusually light in appearance ; a pierced cresting runs along the top of the six sides ; the sides are marked by indented lines representing interlaced trefoil window lights, but the lights are not pierced. Under the buttresses are *o*-shaped brackets.

The stem is straight and unusually thin ; the foot expands into six concave sides.

2547. '56.

RELIQUARY: silver-gilt, round, embossed, and chased with the Veronica image ; a short chain attached. German. 15th century. Diam. $3\frac{3}{4}$ in., L., including chain, $8\frac{1}{2}$ in. 2/.

The middle portion is beaten up with the hammer, representing the folds of the napkin of St. Veronica bearing an image of the face of our Lord, upheld by two angels.

On two short scrolls in black letters, *Salve Seta Facies Dei*. The legend of the sudarium or cloth offered by St. Veronica to wipe the face of our Lord on His way to the crucifixion, a likeness of Whom remained on it.

A broad border runs round this middle composition, chased with a rolling scroll of knotted stalk and leaf work.

On the inner side of the border is an edging of fine corded metal, and round the outer edge a single twist of flat metal.

7873. '61.

INCENSE Holder: copper, boat-shaped, on a foot and with dragon handles. German. 15th century. H. $3\frac{3}{4}$ in., L. $7\frac{3}{4}$ in. 2/.

Boat-shaped, with deep channels or flutings from end to end along the body. The top is hinged in the middle, ornamented with bold scrolls of arabesque work on the surface and with two handles to the lids, shaped like dragons on their backs.

The foot is in six lobes, with points between.

7914. '62.

CRUET: silver, parcel gilt, with scroll handle and double-mouthed spouts. A cresting of leaf work surrounds the top, and a finer cresting the stem below. German. 15th century. H. $11\frac{1}{4}$ in., W. 6 in. Soltikoff collection. 120/.

The neck is long and the body low, with a narrow stemmed base. The cover is domed, and has a crown of finely beaten strawberry leaves on the top. The narrow portion of the stem below the body is surrounded by a crown of leaves, with straight cross-shaped stems and small flowers, each joined by a delicate rod to the next. Underneath each pair is a small quatrefoil flower.

The foot is in six semicircular lobes.

The handle is a long scroll of metal, forked into two volutes where it joins the body below. The spout is a curved tube, tied back near the mouth, which consists of two short tubes issuing from the mouth of an animal.

7243. '61.

CHRISMATORY: silver, parcel gilt, in three cylindrical divisions, with niches and images in the intervals, surmounted by a crucifix. German. 15th century. H. 7 in., diam. $3\frac{3}{4}$ in. 70/.

Three upright cylinders bound above and below with rims and lines of beaded and plain metal, the upper finished with a cresting of foliage. It stands on three lions.

Three images under three crocketed and pinnacled canopies are set between the cylindrical divisions: 1. The blessed Virgin and infant Saviour. 2. A sainted archbishop. 3. St. John the evangelist.

The top slopes upwards and is in three divisions, with a long acanthus leaf gilt, covering the lines of junction, and four-foiled ornament embossed on each division.

It is surmounted by a crucifix with floriated crosses, and with the title repeated on the back of the crosses.

Inside there is a flat plate pierced with holes, corresponding to the cylindrical divisions, and marked for the chrism and oil.

181. '66.

CRUCIFIX : silver-gilt, chased with the evangelical symbols ; the knop formed by saints under canopies ; on the base two shields of arms. Three sapphires are set at the head and hands of the Redeemer. German. 15th century. H. $9\frac{7}{8}$ in., W. $4\frac{3}{4}$ in. 10/.

The ends are formed into trefoils, and on the edges there is a moulding of small grains. On the ends are roundels, containing the symbols of the four evangelists and scrolls with their names. The figure of the Redeemer is small, but carefully wrought. The head inclines in death ; there is a cincture round the loins, and the feet are fastened with one nail only. Each of the nails in the hands is headed by a tallow cut sapphire, and a small faceted sapphire is set over the head. The title has *inri* in gothic letters. At the base there is a sort of arcade, headed by crocketed gables with trefoil cusplings of tracery. Two wide arches are on the front and back, and two narrow ones on the sides. There are six figures under the arches, and the ends are divided by tiny buttresses from the front and back. The figures are : the blessed Virgin, St. John, St. M. Magdalen, a saint holding a palm branch, St. Bartholomew, and a crowned female figure with a palm branch, Helena (?).

The back is plain, the centre opens for relics. It holds a small cross of crystal, split and hollowed in the middle, fastened along the two edges by a wire sewing, and the ends of the wire are secured by the official seal of authentication, but whatever was inside seems to have been removed.

On the base, which is plain, are two coats of arms on shields, welded or pinned to the metal below. One bears : argent, a fess gules, over all a tree with three leaves, rooted proper. The other coat bears : argent, an inescutcheon sable.

The architectural arcade and figures, which form a striking feature in this cross, may be compared with similar work among the chalices and other vessels, *e.g.*, No. 631. '68.

2581. '56.

CROSS : wood, covered with silver plates and mounted in gilt metal. Emblems of the four evangelists on the extremities. German (?). 15th century. H. 23 in., W. $14\frac{1}{2}$ in. 14/ 8s.

The substance of the cross is wood covered with thin plates of silver, hammered, with a scroll of flowers and foliage that rolls over and fills the entire space. The ends form trefoils with four semicircular projections, the angles of each meeting in a sharp quirk, and the same form is maintained at the points of intersection.

Each of the trefoil ends contains a round frame set on over the surface, and with a bold raised edge or rim. In these are set the symbols of the four evangelists. The space outside these circles is of gilt metal, engraved, not hammered like the rest of the cross.

On the central portion is mounted a separate crucifix. This smaller cross is made of a round reed of gilt brass, hollow, and with the transom turning upwards at each extremity in a slight concave. The whole of this smaller crucifix is of ruder workmanship than the rest, and has been a later, if not a wholly modern addition.

At the back there is a central figure representing a bishop, and on the four extremities round frames like those in front containing carved medallions of mother-of-pearl set in notched rims. These represent symbolical figures. On the top is the *Agnus Dei*, at the base an old man in boots walking and partly covered by a cloak or large hood. On the right and left two saints. These sculptures are in the style of those 15th century carvings seen on medallions, chessmen, and other small objects of boxwood. The material has probably been brought from the Holy Land, and some of the carvings, such, *e.g.*, as the *Agnus Dei*, may have been done at Bethlehem.

4450. '58.

CROSS: gilt copper (imperfect). Set with crystals; that at the intersection enclosing a relic; the reverse sculptured with symbols of the four evangelists, the Virgin and Child, &c. German. 15th century. H. $6\frac{1}{4}$ in., W. 9 in. 3/.

The lower member of this cross is wanting. On one side are four out of five oval crystals: the spaces between the crystals are chased with portions of rolling scroll foliage. On the top is a fixed ring, as if the cross had been suspended above an altar. The back is covered with designs carefully executed in chasing. In the centre is a medallion containing a figure of the blessed Virgin seated on a throne, and holding the infant Saviour in her arms. In the medallions, corre-

sponding to the three crystals on the other side, are three out of four evangelistic symbols. They are designed in the spirit of work of the early 15th century, and are turned towards the central medallion.

The stem and arms are chased with bold three-lobed acanthus scroll work.

394. '72.

MORSE: circular, silver-gilt, with a rim of leaves and seed pearls on a field diapered with blue enamel; an Adoration of the Magi under a rich canopy of architectural decorations; animals and figures below. German. 15th century. Diam. 5 in. Webb collection. 350*l*.

This richly decorated brooch is surrounded by a border of silver gilt metal work, sloping inwards and covered with vine stems and leaves in relief, all well detailed. Among the leaves are set eight small pearls, and the outer rim is finished with a cord moulding. Within the border the ground is blue translucent enamel. On this there is an elaborate architectural frontispiece in several stories. The lowest of these consists of an arcade of windows as of the sides of a cloister. Two square blocks come forward, each having three sides of an octagon termination. The angles of this arcade are furnished with turrets, having battlemented crests, and the windows continue round the recess of the central portion. In this recess is represented the adoration of the Magi. The blessed Virgin is seated on a throne, and holds the infant Saviour on her knees. One of the Magi kneels and offers Him a cup of gold; another stands dressed in a short tunic and holding his cap; the third in a long gown stands and takes off his hat.

Amongst the arcaded recesses behind this composition are seen two figures, perhaps St. Joseph and an angel: one seems to be dressed in a long gown. The Child and the faces are left in silver, all the rest being gilt.

Above, on the right, is another architectural façade, in which a doorway, or rather a passage, leads out on the roof of the arcade just described. A figure, king Herod, comes out and gives directions to a sentinel who is outside a small turret, holding a drawn sword over his shoulder. Herod seems to be looking down on the scene below.

A corresponding story on the left of this stage shows a different arrangement of turrets, roof, and mullioned windows. Between



MORSE OR CLASP, SILVER-GILT AND ENAMELLED.

GERMAN 15TH CENT. FULL SIZE . . S. K. M. (N. 94, 72).

JOHN. WATKINS & CO. LTD.

these right and left hand compositions there is a canopy standing out on cusped supports, which overhangs the group below. Its upper surface is a small platform, backed by arches forming the centre of this stage. On the platform are Joachim and Anna: he holds out his right hand, she holds out both hers.

Above this there is a rich architectural finish of pierced traceried windows and dormers in the roof. They balance each other on the two sides, but the design is not repeated, the artist seeming to have taken pleasure in varying this elaborate architectural front, perhaps in imitation of some actual buildings with which he was familiar.

Below the architecture is a base of green enamel intended to represent a sloping mountain, with recesses in various parts of its surface. In the middle is seen the Sta. Casa of Loreto, a small building containing one room, an arched door and narrow window beside it, a chimney in the roof and another side window, the whole height being scarcely three-quarters of an inch. Outside, the blessed Virgin is seated reading at a desk: there are also a lily; a knight holding a shield, gules; a dog, a hare, and flowers scattered about the recesses of this grassy hill; all on a minute scale.

The elegance and variety shown in the design of this clasp are astonishing on so small a scale. The architecture is full of quaint details, which are only recognised on a minute study of the metal work. The little flowers on the hill, the house, the figures, the dog are all carefully made out. They show how deeply the principles of the pointed architecture of the day had influence on all smaller art, not only in the wood work of churches, altars, and shrines, but in chalices and other metal work, more particularly that applied to ecclesiastical uses, such as the morse or brooches used for fastening the cope, as in this instance. Compare, *e.g.*, with this the chalice, No. 631. '68 in the collection.

4635. '58.

CHALICE: silver-gilt, six-foil foot, lozenge-shaped bosses on the knop, each bearing a letter; legend below the bowl. German (?). 15th century. H. 7 in., diam. 5 in. 10/.

The lip slightly bell-shaped, the containing cup finished with a circle of rays and flame points. The stem is six-sided; on each face is a letter of the sacred name, IHESVS, and on the sides, below the knop, MARIA. The knop is covered with medallions above and below the

central line, round which are lozenge-shaped medallions, with the letters, D · MV(R ?)IOA. The foot has six lobes.

Round the foot run the letters, DEI · MISERERE MEI · PER IVRG E TABEL ANVS. ANANIS · ABTA.¹

2102. '55.

CHALICE: silver-gilt, with round knop, hexagonal foot, with a crucifix and seven heraldic shields on the surface. Round the stem are invocations. German. 15th century. H. $7\frac{1}{2}$ in., diam. 6 in. Bernal collection. 17/.

The cup is straight-sided without ornament. The stem is hexagonal, with a battlemented collar: on the portions above and below the knop are read, in Lombard letters, IHESUS and O MARIAM. The knop is spherical, and has six quatrefoil medallions round the circumference filled with leaves in relief. On the upper and lower surfaces of the knop are representations of two light traceried windows, chased, which fit into the spaces between the quatrefoils.

The foot is hexagonal, hollow on the upper surface, bordered by a bold edge moulding reticulated, and having small turrets on the angles. Into the upper cavity have been riveted a crucifix and eight shields, of which one is wanting. They bear:

1, three bars, the lower sides serrated; 2, the same; 3, per pale, argent and gules; 4, argent, a wolf passant proper; 5, per pale, argent and or; 6, per pale, or and argent; 7, as the fifth.

246. '74.

RELIQUARY: silver-gilt, in form of a shrine; on the base are masonic emblems on black enamel. German. 15th century. H. $16\frac{3}{4}$ in., diam. of foot, $6\frac{1}{8}$ in. Webb collection. 60/.

In the form of a circular shrine, having projections on the two flanks. The centre is a cylinder of glass, held on its upper end in a rich cusped and traceried arch head. Above this rises a six-sided

¹ I cannot suggest the meaning of these legends.

lantern with tall windows on each face, surmounted by a short spire crocketed with foliage and finished with a floriated finial.

On two sides, projecting like wings, are light buttresses in two flights, topped by crocketed pinnacles. These form the frame that connects the upper and lower metal setting of the reliquary.

The base is a gallery of pierced work, surmounted by a battlemented cresting. This gallery runs out into the wings, and on it the buttresses are based. On each angle of the gallery, as well as at the outside edge of the wings, there are short pillars that form pedestals, each supporting a small angel that kneels outwards in adoration.

The reliquary falls in under the gallery, and contracts to a six-sided stem with a projecting knop or collar, on the circumference of which are the names, S · GERMANVS · S · JVSTS · S · PAVLINVS and S · TICIVS.

Where the stem joins the foot there is a six-sided block, the middle of each face open and showing a surface of silver, from which, probably, translucent enamel has been lost.

On the upper surface of the foot are two medallions, one in front and one at the back, in which are masonic emblems roughly embossed : they probably replace plates of silver, enamelled with other devices.

The edge of the foot is shaped in projecting lobes, alternately large and small, the large lobes crescent shaped : the whole diameter is greater from side to side than from front to back.

On the flat bracket under the decorated gallery is a stamp, —



287. '64.

MONSTRANCE: gilt metal, with half length figures of saints, a frieze of dogs and rabbits in painted enamel. Italian. 15th century. H. $21\frac{1}{4}$ in., W. $8\frac{1}{4}$ in. 45/.

This vessel is six-sided in the body, each side bordered by a flat pilaster fluted and with cap and base. Round the architrave above and on a continuous pedestal below this light lantern are inscriptions in Roman capitals, gilt, on blue enamel. The upper inscription is gone

but the lower remains uninjured, and contains part of the last stanza of the hymn, *Verbum Supernum*, viz. :

O SALVTARIS HOSTIA QVI COELI PANDIS OSTIVM
BELLA PREMUNT HOSTILIA DA ROBR FER AVXILIVM.

Above the cornice are six pairs of dolphins endorsed, and within the cresting so made rises a roof marked into scale-shaped tiles, and over that a six-sided shrine, each angle supported by a baluster column, and each side painted with an arabesque panel on a blue ground; the whole surmounted by a small dome and a cross.

The stem is candelabrum shaped, with a knop partly covered with acanthus-ornament. A band of painted enamel runs round the root of the stem, on which are the words :

QVI NATVS ES DE VIRGINE,

and another line destroyed, from the hymn, *Jesu Redemptor*.

The foot is divided into six sides by acanthus leaf ornament, and the plain surfaces covered with painted enamel which has been covered with a transparent colourless coating, giving it the look of transparent enamel on metal.

On one side is a half-figure of the Redeemer, with the arms opened to show His wounds; 2. The blessed Virgin holding the Infant Saviour; 3. St. Augustin; 4. St. Ambrose; 5. St. Jerome; 6. S. Gregory, with their usual distinctive symbols.

On the edge of the foot are six narrow panels, also painted with dogs and animals of the chase on a very small scale. These panels are separated by leaf work, and the whole rests on metal feet.

Figured, chromolith. of objects in the South Kensington museum.

252. '74.

COVERED Vase: crystal, circular, mounted in silver gilt, the cover ornamented with filigree and the feet made of kneeling figures. French. 15th century. H. $3\frac{1}{8}$ in. Webb collection. 30l.

The body of this little vase is of crystal or clear fluor spar much marked with crackings. It is egg-shaped and mounted in a rim, of which the edge is broken by tiny battlements. The top is domed and is of silver-gilt, covered with delicate filigree gilt metal. The wire is granulated and forms four large circles with smaller circles of two sizes; this delicate line is relieved, at intervals, by grains or drops

of metal. It finishes with three leaves and a small pearl above them : the vase stands on three little images of servants or pages ; each kneels on one knee and supports the vase on the inner shoulder, holding a fruit in one hand.

560. '72.

WATER Vessel : brass, in form of a lion, with a spout in the mouth and a serpent handle on the back. For church or sacristy use. German. 15th century. H. $11\frac{1}{2}$ in., L. $10\frac{1}{2}$ in. 25*l*.

The legs stretch forward and aft. A handle is attached to the head and root of the tail ; the tail hangs down and touches the right hind leg. Meant for suspension over the piscina of a church.

461. '73.

WATER Vessel : bronze, in the form of a chimæra on its haunches, with upturned head and open mouth. German. 15th century. H. 8 in. 12*l*. 10*s*.

The monster has the head and neck stretched in a line with that of the back, the mouth forming a round opening. Two goat horns curl back in two sets of curves. There are rough representations of a hairy mane on the chest and shoulders, and the tail is curved over the back to make a handle. Used to hang over a piscina in the wall of a church or sacristy.

4054. '56.

WATER Vessel : bronze, in the form of a lion ; the handle is a female figure holding a sword. For church or sacristy use. German. 15th century. H. 10 in., L. 13 in. 10*l*.

The body is a lion standing, the legs all stretched out. A spout issues from the mouth, and a short handle swings in the nose. The tail begins with a small dog or other animal head downwards ; the end is attached to one of the hind feet. The handle is made of a flat female

figure draped in the folds of a long mantle, and bending a sword across her knees, probably Fortitude; the ends of this piece of metal are fastened down on each side of the haunches of the animal, with ornamented ends at the points of junction. Conventional locks of hair, shaped like the leaves of a capital, represent the lion's mane. The head opens with a hinged lid for pouring water in. Used for suspension in a church or sacristy.

2434. '56.

CROSS or Pinnacle: bronze-gilt. In the form of a canopy surmounted by a cross; probably a fragment of a shrine or monstrance. German (?). 15th century. H. 7 in., W. 2 in. 2*l.* 16*s.*

A niche covered by a projecting canopy, with rich tracery in the arch, surmounted by a finial, and backed by a pierced buttress with a square canopy and cross on the top.

449, 450. '65.

CRUETS: a pair, silver, parcel gilt, having granulated mouldings, with the letters A and V on the lids. English (?). 15th century. H. $5\frac{1}{8}$ in., diam. 2 in. 30*l.*

They are long-necked, with a small round body lifted on a circular rather flat foot; the mouth spreading with a pointed lip and a hinged cover. The cover, the circumference of the mouth, and a collar at the root of the neck are ornamented with bead mouldings and double lines. On one is the letter A and on the other V, to indicate which holds wine (Vinum), which water (Aqua), both in relief that can be easily felt by the server, to supply the chalice during the mass.

4260, 4261. '57.

CRUETS: a pair, amber, mounted in silver gilt, with the letters V A on the tops. Flemish or German. Late 15th century. H. 5 in., diam. 2 in. 18*l.*

The bodies are of clouded amber of dark yellow colour. The neck contracts suddenly under the mouth, which has a pointed lip. The whole of the necks and stems and round feet under the body are

silver gilt. The hinge covers, handles for opening the covers, and large solid handles for holding the vessels are of silver gilt. The letters A and V are engraved on the tops. For the use of the maïs.

4408. '57.

PAX: bronze, enclosing a figure of the Virgin in relief, attributed to Sandro Botticelli (?); on the plinth are three niello plaques. The mounting in chiselled bronze is enriched with silver filigree work. Italian. About 1490. H. 10½ in., W. 6¼ in. 45/.

This beautiful pax is in the shape of an architectural frontispiece: a square panel supported by pilasters, surmounted by a deep entablature, and standing on a dado and base. Over the pilasters are finials made of orbs topped by obelisks, and above the centre an arched pediment.

The tympanum is filled by an heraldic shield bearing party per pale of two coats: 1. A hand sinister erect; 2. A lion passant. On each side of the shield there is a round medallion of filigree work of silver. The frieze, pilaster panels, and a band along the base are filled with filigree of silver.

The principal panel contains a bas-relief representing the Virgin holding the Infant Saviour. She is standing in front of a niche, surmounted by a shell coving. In this is a throne flanked by columns, from the tops of which garlands are held in festoons by angels. Angels and children stand in a semicircle on either side of the throne, holding garlands and fenced round by a balustrade of bars or rails.

The dado of the platform on which they stand is fronted by small plates of niello,—one containing an image of St. Jerome in the desert; the other that of St. Francis of Assisi receiving the stigmata; that in the middle representing the resurrection of the Redeemer. Two angels support shields on two sides, and two seated angels, facing each other, uphold a central medallion, on which is a demi-figure of the Saviour showing His wounded hands.

The dado of the whole frontispiece is filled with a band of silver filigree work.

The pieces of niello are on a minute scale. The composition of the Virgin and the choir of angels has the character of similar subjects by Florentine painters of the 15th century. All the figures are correct in design, and composed with much grace. The niello and filigree work is in a good state of preservation.

633. '72.

TRIPTYCH: silver-gilt, on a hexagonal pedestal of architectural design, containing a Pietà composition in the middle, with a kneeling figure and a scroll on the shutters. German. Dated 1491. H. $3\frac{3}{8}$ in. 14l.

This, which is perhaps the smallest triptych in the collection, is elaborately worked throughout. It consists of a pointed arched panel, the arch formed by rich scroll foliage resting on minute twisted columns, with bases and capitals in proportion. Under this archway is seated the mother of the Redeemer, holding on her knees the dead body of her Son, which lies in the traditional attitude since made familiar in its treatment by Michael Angelo. Her hands express her sorrow. All the folds of the dress are made out on this very minute scale.

The two shutters have little subjects on them in bas-relief. On the left a female figure kneeling: she is in a wimple, tight body and sleeves, and long skirt of the German costume of the 15th century. Her two hands are clasped together, and she is absorbed in the subject represented under the arch. On the right panel is a knotted scroll, on which can be read, *ORA*, and the date 1491 (or 2); the last figure is partially obliterated.

On the outside of the doors are knots of cord that stretch from the middle to the top and bottom of the space. On the back of the centre panel is an heraldic achievement. The shield bears: a bend, thereon a lion passant: a helm, and for a crest, a demi-lion rampant.

This upper part is carried on a spreading foliated bracket, rising from a shrine composed of six little buttresses, with weathered offsets and other architectural members meeting in the middle and supporting openwork arcades of the most minute proportions. This little model resembles the market crosses and other like structures erected in this country in the 15th century.

The careful attention to architectural details, and the fidelity to life in the figure of the donor, have a close affinity with the times and the style of Adam Kraft of Nuremberg. The work is anterior to any influence of renaissance art, which powerfully affected metal work of all kinds.

560. '74.

HANAP: silver-gilt, trumpet-mouthed, on a spreading base standing on three small lions. German. 15th century. H. $5\frac{5}{8}$ in., W. $3\frac{1}{8}$ in. Soltikoff collection. 35l.

The body is straight-sided, slightly trumpet-mouthed at the brim. It stands on a base spread out with a hollow moulding, and is lifted on three small lions rampant, each holding a shield, not engraved.

Round the sides are two broad engraved bands of scroll lines and small leaves, round the middle a band of leaf work in high relief, and round the bottom of this portion a crefting of conventional vine leaf work on a corded moulding gracefully arranged.

The top of the base has also a corded moulding, and a moulding below of bead and leaf work richly fretted, the points of the leaves downwards. It is in the finest character of cups of the late middle ages, following the ornamentation of sacred vessels but designed for secular use.

560a. '74.

HANAP: silver-gilt, trumpet-mouthed, on a spreading base standing on three small lions. German. 15th century. H. $5\frac{5}{8}$ in., W. $3\frac{1}{8}$ in. Soltikoff collection. 35%.

Of the same shape and decoration as the foregoing.

2162. '55.

CUP: cow's horn, mounted with bands of gilt bronze, the small end having a perforated boss and flower; on the mouth of the horn an inscription in gothic letters. German. 15th century. H. $7\frac{5}{8}$ in., L. $8\frac{1}{2}$ in. Bernal collection. 12% 10s.

The mounts are a bold lip and bands round the middle, with three feet. The metal work is roughly chased, and the bands are connected by straps to each other.

561. '72.

WATER Vessel: brass, in form of a lion, with a spout in the mouth and lizard handle on the back. For church use. German. 15th century. H. $6\frac{1}{4}$ in., L. 7 in. 20%.

The legs are stretched forward and aft. The tail is turned back, and forms a curved handle over the middle of the body. An opening in the head, with a hinged lid, for pouring water in. Locks of hair, the representation of a mane, cover the neck and tops of the shoulders.

4428. '50.

PLAQUE: enamelled on copper, with the Salutation, executed chiefly in white enamel on a translucent blue ground. Italian. 15th century. H. 3 in., W. $2\frac{1}{8}$ in. 2l.

This beautiful plaque represents the Annunciation. The blessed Virgin is kneeling before a desk formed by the wings and paws of a sphinx; on the lower part is a medallion containing a minute bust. The archangel kneels before her holding a lily in the left hand, and raising the right in benediction. Above is seen the Holy Spirit descending in the form of a dove. An arch, with a red curtain above the Virgin, completes this small but dignified composition.

The architecture, desk and other details are of renaissance character, and recall the decorations of the cathedral of Siena. The drawing is of the highest order, but the enamel has been but imperfectly vitrified, much of the colour has perished, and the general effect is lost from the opacity and fading of the masses of drapery.

83, 84. '65.

SPOON and Fork: rock crystal, mounted in silver-gilt, with a figure of an angel on each lower end, and a ball of enamel, surmounted by a pearl on the upper. French (?). 15th century. L., spoon, 8 in., fork, 7 in. Pourtales collection. 84l. 4s.

The handles are stems of rock crystal, mounted in collars of silver-gilt; each has a boss of blue enamel with a pearl mounted on the top of it, and a nest of leaves to hold the balls on the upper end.

The bowl of the spoon is crystal in a setting of silver-gilt.

The points of junction between the handle and bowl of the spoon and between the handle and prongs (two) of the fork are graceful

figures of angels with wings stretched back to the stems. Each figure is of separate design, and that on the spoon ends in a tallow cut amethyst.

4425. '58.

BOWL and Cover: a mazer bowl, maple wood, in silver-gilt mounting, gourd shaped; of two hemispheres, one containing half the liquid measure of the other; silver-gilt foot of pierced gothic work; the mounting of the cover is wanting; the handle, which projects from the bowl, is carved out of the solid wood. English. 15th century. H. 7 in., diam. $7\frac{1}{2}$ in. 6/.

The wood, quite plain, turned out of root wood. The cresting from the top is lost.

7956. '62.

BOWL and Cover: a mazer bowl of two hemispherical pieces of maple wood, mounted in silver; in the centre of the cover is the sacred monogram enamelled; a scrolled handle projects from the bowl. German. Dated 1492. H. $4\frac{3}{4}$ in., diam. $5\frac{3}{4}$ in. Soltikoff collection. 46/.

The crested rim or crown of leaf work round the top, as well as the pierced gallery on which it stands, are elegantly beaten. The handle work is of rolled leaf gracefully hammered.

7958. '62.

BOWL and Cover: a mazer bowl of two hemispherical pieces, mounted in silver-gilt; a silver handle projects from the bowl, engraved with a chequered pattern. German. 15th century. H. $2\frac{3}{4}$ in., W. $2\frac{3}{4}$ in. Soltikoff collection. 9/.

The cover is enamelled on the round plate with which it is capped.

3269. '56.

FRAME: silver-gilt, quadrangular, chased with scroll ornaments and medallions of translucent enamel with the arms of the Medici family, spandrels at the corners of pierced Gothic tracery. Italian. 15th century. H. $6\frac{5}{8}$ in., W. $7\frac{1}{2}$ in. 15/.

The space for the insertion of a picture is round. The corners contain fine pierced flamboyant tracery and round medallions of translucent enamel, in which are three feathers and a diamond ring, the arms and the device of the Medici family.

5415. '59.

KNIFE: steel, silver parcel gilt handle, divided into four compartments on each side, with scriptural subjects in low relief and shield of arms of the Della Rovere family. Attributed to Pollaiuolo. Italian. 15th century. L. 12 in. 60/.

The subjects on one side represent David and Jonathan (?); David and Abigail; the judgment of Solomon; and separated by a gilt collar the judgment of Paris. The compositions on the other side represent classical warriors.

359. '64.

KNIFE: the handle of silver, engraved with arabesque pattern. Italian. Late 15th century. L. 8 in. 8/.

The handle has a candelabrum-shaped arabesque decoration in relief. It is possible that the ground may have been coloured with enamel.

4303. '57.

KNIVES: steel, a pair of table knives, the hilts in silver; decorated with trophies in niello work. Italian. 15th century. L. $8\frac{1}{2}$ in. 12/.

The handles are delicately and elaborately treated with fine engraving and niello, but the metal is much tarnished.

1150. '64.

IMAGE: gilt bronze; St. George and the Dragon, probably part of a reliquary. German. 15th century. H. $2\frac{1}{8}$ in. 2*l.* 8*s.*

The saint is armed in plate, and stands on the dragon whom he is slaying with the lance. It seems to have been the finial of a small spire on the cover of a reliquary.

7467. '61.

RELIQUARY: silver-gilt, with a female head on one side in niello. Italian. 15th century. Diam. $\frac{7}{8}$ in. 1*l.*

A bold corded edge ornament. The middle is made to hold small relics. The suspension ring has flower ornament.

6990. '60.

RELIQUARY: silver-gilt, corded frame, enclosing two plates of niello representing the Annunciation on one side and the sacred monogram on the other. Italian. 15th century. Diam. 1 in. 1*l.* 12*s.*

Similar to the last in ornamental detail. An Annunciation, a lily between the archangel and the principal figure.

155. '66.

PECTORAL Cross and Chain: silver-gilt, set in an octagonal medallion, the links of the chain ornamented with foliage. Russian. 15th or 16th (?) century. L., chain and cross, $21\frac{3}{4}$ in. 5*l.*

A small crucifix much worn, the cross with floriated ends and the Redeemer placed square with the transom. It is sunk in an oblong frame, of which the corners are cut off. It has a broad bevelled edge covered with filigree of silver; the back is a plate of silver. A bead at

the top is faced with an engraved head of the Redeemer. Two short bars connect it with a chain of long and short links. The long links filled with four small circles of silver filigree wire.

6770, 6782. '60.

THIRTEEN small Images: silver parcel gilt; our Lord and the apostles, with names on the pedestals. German. 15th or 16th century. H. $2\frac{1}{4}$ in. to 2 in. 24/.

These represent our Lord and the twelve apostles (with St. Matthias). They carry the usual attributes. The figure of our Lord holds the right hand up in benediction and supports an orb with a floriated cross on it, in the left.

28. '69.

SIX Images: angels, silver-gilt; two bear scrolls, two candlesticks, and two books. German. 15th or 16th century. H. $1\frac{7}{8}$ in., $1\frac{3}{4}$ in., $1\frac{1}{2}$ in. 8/.

Four of these images are on a smaller scale than the other two. They are clothed in albs, and carry scrolls or books, out of which they are singing. Two, larger than the others, hold each what is probably meant for a shawm, a pipe with fluted and moulded stem and expanding mouth like the base of a column, with a quill in the mouthpiece. These and the last described have probably formed part of a small shrine or reliquary.

245. '74.

CUP, Hanap, and Cover: gilt metal, in form of a castle, with many turrets and a winding ascent, standing on three feet. German. 15th or 16th century. H. $14\frac{5}{9}$ in., diam. $6\frac{5}{8}$ in. Webb collection. 140/.

This beautiful cup is a sort of ideal model of the citadel of Nuremberg. It is round, the circumference contracting in the middle, and having round the top base and middle three belts representing fortified

bulwarks or galleries, and the surface of the body of the cup is beaten up into rusticated courses of ashlar work, each stone separately beaten up.

The lower of the three zones stands on three massive feet, representing three fortified entrances. They are however in two stages; to the lower stage access is given by an arched doorway flanked by turrets, with a roof sloped upwards as if to cover an ascending stair. The lower story of these towers is battlemented; a room on the side has a balconied window.

A narrow tower rises from the lower story. It has a steep roof and turrets on the angles.

The base of the cup, representing that of a round donjon, slopes up with two stages of battlements, or, as they are on the cup, two galleries. The fortified entrances just described lead to the lower rampart, in the circuit of which there are three towers, with portcullis, doors, windows, angle turrets, and high ridged roofs. Between these are three small towers bracketed out on the rampart, and between each of these fix a pepper-box turret.

The middle or waist rampart has also three principal and three smaller towers and pepper-box turrets between.

All the principal towers of these circles are furnished with loopholes, are battlemented, and generally designed according to the models of 15th century fortifications, such as still exist at Nuremberg. The slopes or banks below the walls are enamelled green, and so are the roofs, whether copings or walls, or coverings of turrets, forts, &c., and the towers are braced back to the walls below by brackets under their bases.

The upper rampart gives access to the platform of a miniature citadel. The circuit is defended by three larger and the same number of smaller towers and sentry boxes, and inside there is a complete citadel partially representing that of Nuremberg. It is a rock crested with walls marked as masonry of the same kind as the side of the cup. Houses of several stories, with sloping roofs and timber stages bracketed out, abut on these walls in various irregular angles, as if to take advantage of the accidental surfaces or slopes of a fortified rocky acropolis.

Two sloping ascents wind round part of the enclosing wall, giving access to a lower circle of the citadel. The road leads through the interior of this part of the model to a fortified gate, from which a draw-bridge spans an open fosse contrived so as to cut the communication of the circuit at this point.

Horsemen are seen crossing the wooden bridge to enter the opposite gateway or tower, which is turreted on the angles.

Higher up the fortrefs are seen other houfes, all maffed together, as if in accordance with the conditions described above, and fortified walls or bafions on which they are planted. At intervals thefe portions of wall appear, and make a connected fpiral afcent to the top of the entire compofition. The houfes and turrets are gracefully piled round the afcent fo as to compofe a rich crown to the cup, and the whole is dominated by a church and lofty octagonal tower and fpire, with four tiers of look-out windows futed to the wants of a fortrefs liable to leaguer.

The green and other enamel colours are ufed in this part, as elfewhere, to give diftinction to the parts.

The various models of buildings, towers, ramparts, &c. are all built up of feparate pieces, firft pierced and chafed, and then foldered together. While the general fhape and proportions of a covered goblet are not loft fight of, and fome details, therefore, which the conftruction the cup represents are modified into decorative features and conditions, there are parts, fuch as the cover, which feem to be abfolute models of exifting groups of buildings. The citadel is no doubt a modification of the citadel of Nuremburg, as it was feen and drawn by the artift of the goldfmiths' guild of that city who made the piece.

2114. '55.

HANAP and Cover : filver-gilt, contracted in the middle, and bell-fhaped above and below, both cup and cover circled by pierced leaf work, refting on three lions : a bunch of lily leaves on the top with a favage man in the middle ; enamelled button infide the cover. German. 15th or 16th century. H. $10\frac{3}{4}$ in., diam. $4\frac{1}{8}$ in. Bernal collection. 55/.

The furface is burnifhed and the fides concave, girt by a band of beaten work, oak leaves and acorn, running in a rolling fcroll. Round the bottom is laid a band of fmall battlements and filver ftar-fhaped flowers finifhed by a corded ftring. The fupports are three fitting lions on pedeftals.

The cover is coved, of burnifhed metal, furrounded by a gallery or crefting of delicate beaten ftrawberry-leaf work, the fprays connected by a horizontal ftring of wire. Another crefting furrounds the fpring of the finial, which is a full blown lily bloffom, the petals gracefully

turned in a spiral direction, covering the kneeling figure of a savage man, armed with a club and shield.

The beaten work, both the parts which stand up and which are overlaid, are in the style of the best work of the 15th century. The broad, rounded surfaces of burnished metal are well contrasted with the delicate beaten leaf work.

50. '67.

SALVER: silver-gilt, embossed with animals and cupids in high relief. Portuguese. 15th or 16th century. Diam. 14 in. 80/.

A massive boss in the middle with borders of animals and genii round a flat engraved medallion. The depressed part of the disk is fluted in diverging rays. Round the rim runs a triumph of genii representing the greater gods.

7941. '62.

CUP, Hanap, and Cover: silver parcel gilt, bell-shaped, with a belt round the middle, and beaten flower work round the top, the bases resting on three kneeling figures. The cover surmounted by flowers, and a man holding a scroll marked, H. D. G. Augsburg. 15th or 16th century. H. $11\frac{5}{8}$ in., diam. $4\frac{1}{8}$ in. Soltikoff collection. 122/.

The work on this cup is in great variety and of delicate execution. Round the top or edge of the cover runs a cresting of bold late 15th or early 16th century scroll work, with several supplementary lines of decoration. When the cover is on, this feature appears to belong to the general outline. Rather below the middle a band of decoration is overlaid. The upper edge is battlemented with turrets at intervals, and a cavetto below is filled in with a string of metal with small beaten flowers on it. Rich mouldings run round the bottom, and the supports are three men kneeling on pedestals and wielding clubs with the outer arm: and round the bottom runs a border of small pendant cusped arches, ending in knobs, and held firm by a string passing round from point to point.

The top, within the cresting described, rises to a hip, where it is surmounted by a finial of elegant beaten flowers, in the middle of which is

a savage man holding a scroll, lettered H. D. G. From the spring of the bunch of flowers waved rays are chased down to the creffing that surrounds the outer edge.

The whole character of the decoration belongs to the art of the 15th century, which survived in German metal work till well into the 16th. The band of architectonic ornament round the middle, the conical roof-shaped cover rayed downwards, and gathered into a finial above, and the kneeling figures are of mediæval rather than cinquecento design. Compare with No. 245. '74, formerly in the collection of Mr. Webb, which is a fanciful model of the citadel of Nuremberg.

2112. '55.

CUP, Hanap, and Cover: silver-gilt, beaten up in the middle with a double row of pointed lobes on ball feet. The cover is surmounted by a pine-shaped fruit and leaves, on which are two coats of arms. German. 15th or 16th century. H. $8\frac{3}{4}$ in., diam. $3\frac{1}{2}$ in. Bernal collection. 16/.

The upper part and the lower part, together about half of the sides, are plain, a band of double lobes, with pointed ends beaten up to a spine, runs round the middle. It contracts below with a shallow necking, expands into a broader rim again, and stands on three ball feet.

The cover is beaten into lobes round the outer circumference, and gathered above into a fluted pine shape, with nest of elegant beaten leaves round it. Two shields, with arms enamelled on it, are placed here: 1, or, a boar's head couped within a plain tressure, gules; and 2, argent, three mill irons (?), sable. The former arms are borne by the Swabian family of Reischach. The character of 15th century work is retained in the elegant leaf work of the top, but it is, perhaps, not of earlier date than the beginning of the 16th.

2113. '55.

CUP, Hanap, and Cover: silver-gilt, beaten up with spiral gadroons and lobes, and twisted stem, round which is a creffing of strawberry leaves; the cover surmounted by a boy

holding a shield. German. Early 16th century. H. $10\frac{1}{2}$ in., diam. $4\frac{1}{2}$ in. Bernal collection. 12l. 10s.

The body is divided into a double set of lobes with spiral ends, one above and one, reversed, below. Under the cup a crown of strawberry leaves, spread and opens downwards, the points united by a ring. The stem is twisted with the spiral roots of the lobes that are beaten up on the foot.

The cover is of like form, and the roots of the lobes twine round into a spiral stalk, on which is a small pedestal or bracket supporting a boy, who holds a shield without armorial bearing.

614. '72.

CUP, Hanap, and Cover : silver-gilt, pine apple pattern ; the cover is surrounded by a cresting of leaf work, and a crown of flowers is placed round the stem. The foot is lobed, and the cover surmounted by the figure of a man-at-arms. Augsburg. Early 16th century. H. $13\frac{3}{4}$ in., diam. 5 in. 85l.

The surface of the cup is beaten out into globular lobes or bosses both on the shoulder of the cup under the lip, which is plain, and at the bottom. The stem is beaten into the ribs of a series of lobes, which are only developed round the foot, where they form eight bosses. From the under side of the cup springs a crown of lily flowers, with stems and leaves which spread out trumpet-shaped downwards, and are united by a ring or wire.

Round the cover is a cresting of conventional vine leaves, each with a stem; which bends forward, forming a line moulding, out of which the leaves rise. The cover is lobed like the other parts, and is surmounted by the figure of an armed knight kneeling on one knee, holding a sword and supporting a shield, which bears : quarterly, 1, gules and argent.

It is said to have been presented by a member of the Fugger family to the weavers' guild of Augsburg. The arms are borne by several German families, that of Freising among others.

(See Sibmacher, Neu Wappenbuch, 95).

2122. '55.

CUP, Hanap, and Cover : silver parcel gilt, the cup beaten into a double series of lobes ; the stem formed by a man holding a halberd, the cover surmounted by an armed warrior. German. 16th century. H. $19\frac{1}{4}$ in., diam. $5\frac{5}{8}$ in. Bernal collection. 31/. 10s.

The body of the cup is beaten out into bulbed lobes under a plain round lip, these lobes contract in the middle and expand again in a rather smaller series that make the bottom of the cup. In the small intervening spaces are bosses of fruit and flowers.

The stem is a pikeman, in German hose, of the 16th century, and girt with a sword ; holding a halberd in one hand and the other on his hip. The base is a pedestal for this figure, and has bold bosses of fruit and flower work round it, which correspond with the lobes and swellings of the cup ; there is a fringe of delicate beaten foliage round the upper member, and a plume or wreath of delicate beaten scrollwork which springs from the head of the figure, and spreads up to the under side of the cup.

The cover has lobes and intervening bosses like the cup, the middle rises into a small pedestal, on which stands a warrior, in classic armour, holding a shield and spear, the last is wanting.

2123. '55.

CUP, Hanap, and Cover : silver-gilt, chased with strap-work, arabesques, and landscapes, the cover surmounted by a figure of Mars. German. 16th century. H. 12 in., diam. $3\frac{1}{2}$ in. Bernal collection. 15/.

A bell-shaped cup. Round the sides are arabesques, foliage, strap-work, masks, and fruit, and three cartouches, each containing a landscape with hills, towns, and a distant sea. They are all of similar character, and a cock and a snail are in the foreground of each, but with different action.

The stem is baluster-shaped, the knop connected with the base of

the cup by S-shaped scrolls. A large knop is added just above the foot, both of which members are covered with strapwork, fruits, and leaves.

On the cover stands a figure of Mars in a shirt of mail with spear and shield, and an eagle.

502. '55.

CUP, Hanap, and Cover: silver-gilt, on a foot, with lobes beaten on the body, and leaves of silver applied on the stem, surmounted by a bunch of leaves. German. 16th century. H. $15\frac{1}{4}$ in., diam. $4\frac{5}{8}$ in. 18/.

The body contracts in the middle, and is beaten out in lobes, of which the points are brought up to a spine. The stem is a classic vase, with handles of beaten scroll work, and a circle of delicate beaten leaves and flowers of silver, which spread round under the bottom of the cup.

The base is like the cup, reversed, but smaller in diameter; round the point of junction of the stem runs a circle of delicate beaten leaves and flowers in silver. The cover is like it in form, and with lobes round its base; it is surmounted by a pot or vase filled with delicate flowers of silver, and a collar of hanging leaves of the same kind finishes off this portion.

779. '64.

KNIFE Handle: silver parcel gilt. Italian. 16th century. L. 4 in. 5/.

There is nothing especial in the handle, which has arabesques in relief on the surfaces. A dog is vomiting on one side of the butt, and the legend NE SUSCIPIAS (H)IRUNDINEM IN DOMO is engraved on the two edges.

7919, 7919a. '62.

FIGURES, two: silver-gilt, chased; flying angels; portions of the mountings of some object. Italian. 16th century. $2\frac{1}{4}$ in. by $1\frac{7}{8}$ in. 2/. 10s.

Gracefully designed and chased.

3237. '56.

CHALICE: silver bowl; the stem in gilt bronze, with chiselled arabesques and medallions in niello. Italian. 16th century. H. $8\frac{1}{4}$ in., diam. $5\frac{1}{8}$ in. 11/.

The cup, silver-gilt, is straight sided, held in a small notched saucer. The stem and foot are of gilt copper. The stem is six-sided; the knop large and nearly, but not quite, spherical. Round the circumference are six round medallions, in each of which is one of the instruments of the Passion in enamel: the cross, scourge, pincers, hammer, hands, crown of thorns, and ladder.

On the base are three round medallions, containing: 1. The blessed Virgin and the infant Saviour. 2. The half figure of our Lord dead. 3. An heraldic shield charged with a lion passant in high relief. Between these the space is filled up with arabesques and strapwork in bold chasing.

550. '74.

CHALICE: silver-gilt, chased and beaten with architectonic ornament of the pointed style. German. Early 16th century. H. $8\frac{1}{4}$ in., diam. of foot $6\frac{1}{2}$ in. 140/.

The cup is plain, held in a nest of eight-pointed leaves. The stem is eight-sided, and much divided by collars; in the knop or boss are sixteen-pointed windows each of two pierced lights, eight on the upper, and as many on the under surface of the boss, the heads converging. Between these are eight Tudor roses in relief. The lower part of the stem has a collar shaped like an eight-sided shrine, with tiny buttresses on the intervening angles, and each side pierced by small two-light windows, strictly in accordance with architectural models of the late pointed style.

The foot is in eight lobes and bears two shields and labels with the names "Mytvelt" and "Weyborch."

The flat base projects in eight foils or half-circles, and the edge of this portion is worked into a pierced gallery of quatrefoils, with a leaf having ribbed fibres and much play of surface in the angles at which the lobes meet.

6960. '60.

CHALICE: of gilt bronze, chased and engraved. The stem is enriched with gadroon ornament, and under the foot is an inscription. Italian. Dated 1507. H. $7\frac{3}{4}$ in., diam. 5 in. 4/.

The cup is bell-mouthed, held in a saucer edged with round lobes. The stem is small, the knop spherical, and nearly as wide as the cup. The foot has a bold reversed ogee section; it is gadrooned, and has six semicircular lobes on the circumference. These parts are chased with rough leaf work of renaissance character.

Under the foot is the legend, SANTA MARIA BOVEGNO. D PLA. FECIT FIERI GHERARDINI DE SUZIL 1507.

108. '69.

BAS-RELIEF: silver, with a cavalry combat in high relief, beaten and chased; probably a decoration from a casket. Italian. 16th century. L. $3\frac{1}{8}$ in., W. $2\frac{1}{8}$ in. 4/.

The relief is high and salient, the two principal figures being almost detached from the ground.

757. '64.

CROSS: composed of plates of rock crystal, mounted in silver-gilt, pedestal and shaft of silver-gilt, and enamel, with engraved figure of the Redeemer, busts of the evangelists, and of the Passion scenes. By Valerio Vicentino. Italian. 16th century. H. 2 ft. $6\frac{1}{4}$ in., W. 10 in. 210/.

The stand of this cross up to the cross itself is of an architectonic character, and shaped like a three-cornered baluster. It is built up of pedestal and vase-shaped portions, which are constructed in brass inlaid with jasper and other materials (like the surface of Boulle marquetry). A boss forms the finish to this stand, where it joins the stem of the cross; the boss has ribs or lobes of crystal cut perpendicularly on the surface. The necking and body of the vase below are also cut in the same way. The base forms a triangular pedestal standing on cornice-shaped feet,

with narrow faces on the angles. Slices of crystal are set on the three large surfaces to suit the spaces that enclose them, as well as four roundels of carnelian, jasper, and other stones. The crystals are carefully engraved on the back. On one side is the Entombment; a distant hill, with a pathway up it, is crowned by the three crosses. In the foreground is seen a lofty cave in a rock; St. John stands before it, and St. Joseph of Arimathea is half seen within preparing the sepulchre. In front are the three Marys, bowed to the ground and kissing the dead body of the crucified Redeemer.

2. The Harrowing of hell: Our Lord stands wrapped in a loose drapery, and holding a crossed banner. He takes the hand of Adam, Eve, and a third figure, lifting them from a cavern, on the prostrate door of which he is standing. A fiend is seen in the air above.

3. The Resurrection: The open sepulchre, above which the figure of the Redeemer soars into the air, raising one hand in benediction, and grasping a crossed banner in the other. Two soldiers are by the sepulchre, one prostrate in sleep, another kneels gazing at the rising figure.

The cross itself is formed of five pieces of crystal. The extremities are trefoiled, set in metal, with balls on the end of each semicircle. In these are demi-figures of the four evangelists engraved on the crystal; similarly the figure of our Lord is engraved on the central piece of crystal. All these flat surfaces are enclosed in a rim of brass. A delicate bracket, consisting of a stalk of brass, is carried up under the transom to support the horizontal frame over it, and is finished with a flower of beaten work.

(See Salt cellar, No. 902. '75, p. 169.)

7704. '55.

CRUCIFIX: brass, stamped and chiselled, with a half length figure on each of the arms. Italian. 16th century. H. 1 ft. $1\frac{1}{8}$ in., W. $9\frac{1}{4}$ in. 4/.

The metal work is somewhat unusual. Each extremity of the cross is a trefoil, having quirks between the semi-circles. On the outside edge are a series of scrolls of solid metal, separately beaten, which are welded at their extremities to the edge of the cross. These scrolls meet each other on the lobes of the trefoils and the arms and stem of the cross in every part, and give a singular richness to the outline.

The surface is covered with flower work of a late character. The figure represents the Saviour dead; and in the medallions at the extre-

mities are the Eternal Father giving benediction, the blessed Virgin and St. John; and at the foot St. Mary Magdalene, holding a pot of unguents and embracing the cross.

The back is covered with flower work, chased, but without figure subjects in the extremities.

The fringe along the outer edges of this crucifix requires that to give it full effect the metal should be richly gilt, which has been the original condition. The border has something of the effect of lace, and the constant variation of surface in such a method of decoration gives light and play to the gilding not to be got by decoration of a more sober kind.

1205. '54.

PAX: bronze-gilt, inlaid with lapis lazuli, with the Nativity in relief. Italian. 16th century. H. 8 in., W. $4\frac{1}{2}$ in. 5*l.* 5*s.*

A square panel raised on a base, composed of two sets of bold mouldings divided by a cavetto. The sides are bordered by pilasters covered with arabesques. Above the architrave rises a tympanum; and a small figure of a child representing one of the virtues, and two dolphins, one on each hip of the arch, surmount this portion.

It contains a bas-relief of the Nativity, with an architectural background in the central panel. The Mother kneels beside an altar-shaped bed in which the Child is lying; St. Joseph leans on his staff, contemplating the scene. Three shepherds, two of whom are kneeling, bear baskets and offerings.

1129, 1129*a.* '64.

INCENSE Holder: rock crystal, mounted in silver-gilt. Round the rim is a band of guilloche chasing set with jewels; a legend on the lid. A spoon with a figure handle. Italian. 16th century. L. 7 in., H. 5 in.; spoon, L. 3 in. 8*5l.*

The body is a gadrooned oval vessel of crystal, superimposed on a small vial-shaped crystal vase, which forms the stem. To this the upper part is joined by scroll handles, with grotesque figures on them, and with metal collars along the line of junction. Along the upper

side of the body is a metal setting chased with a double plait, in the course of which are set crystals, two on each side. The lid is in two valves, jointed in the middle, with satyr masks for handles. On the lid are the words, *ORATIO MEA DIRIGATUR SICUT INCENSUM*. PSAL. 140.

The foot is silver-gilt, gadrooned, with a broad flat spreading edge.

The spoon is shell-shaped, with a terminal aged figure for a handle.

7874. '61

HOLY Water Vessel: bronze, with beaten foliage and episcopal hat. Italian. 16th century. H. $3\frac{3}{4}$ in., diam. $4\frac{1}{2}$ in. 2l.

Pail-shaped with upright sides and expanding at the mouth. The sides embossed with arabesques and strapwork beaten up. A half circle of twisted metal has the two ends inserted into holes in raised portions of the sides to serve as a handle.

Used for blessing rooms and houses, and other private occasions.

649. '65.

HOLY Water Vessel: gilt bronze, and set with carnelian, lapis lazuli, and other stones. Italian. 16th century. H. $7\frac{1}{4}$ in., W. $3\frac{5}{8}$ in. Soulages collection. 1l.

The back plate has bracket-shaped edges and four stones set in medallions round a larger centre piece.

The front of the vessel is in five sides, descending to a point, and each contains a panel in three divisions filled in with bloodstone, lapis lazuli, and carnelian.

For use in a domestic oratory.

3580. '56.

PAX: niello on silver, in gilt metal frame, with pilasters at the sides, set with representations of the Nativity and the Eternal Father surrounded by cherubim. Italian. 16th century. H. 8 in., W. $4\frac{3}{4}$ in. 100l.

An architectural panel standing on a dado, supported by flanking brackets, which rest on the dado below. Two side pilasters filled with

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NITRO WORK "PAX" IN SILVER GILT FRAME. S K M (N°380) 70097765 7/11/11 JILL FFC

arabesque work of great delicacy support the entablature. The capitals and moulding are in silver-gilt.

It is surmounted by a tympanum enclosed in mouldings, and having floral volutes on the top and hips of the arch. The tympanum contains a representation of the Eternal Father, a venerable bearded figure crowned, and giving benediction on the scene below. Angels support the drapery of the arms, others look down in prayer on the lower composition, others form a circle of the heavenly choir.

A composition in the principal panel represents the Nativity. The blessed Virgin and St. Joseph kneel on either side the infant Saviour. Two half figures of angels join in this act of veneration, and two shepherds are distinguished behind. A ruined roof and other pieces of architecture make up the background. The ox and ass are represented adoring the Infant.

The dado is filled with light arabesque ornament, and on the entablature is the legend, GLORIA IN EXCELSIS DEO ET IN TERRA PAX.

The design and composition are of the character of similar subjects by Filippo Lippi, to whose school the design belongs.

See etched illustration.

225. '66.

MEDALLION: (the setting) silver; round, with shutters, standing on an open base, and surmounted by a figure of the Redeemer. German (?). 16th century. H. $3\frac{1}{2}$ in., W. 3 in. 14l.

The middle part contains a medallion with sitting and standing figures. The setting is a small round shrine with half round shutters, the fronts and the backs engraved with arabesque work. The stand is oblong, pierced with open quatrefoils and architectural mouldings spread out to make a wide foot. A scutcheon with scroll volutes at the edges, and a cherub mask in front supports a standing figure of the Redeemer that finishes the top. Probably Augsburg work of the 16th century.

6977. '60.

PAX: gilt bronze, with the Holy Family in relief, within a frontispiece or tabernacle. Italian. 16th century. H. $4\frac{3}{8}$ in., W. $2\frac{3}{4}$ in. 2l.

The blessed Virgin seated, under a renaissance architectural niche or arch, holding the infant Saviour on her knees, St. Joseph watching

on the other side. In a pediment over the arch the Eternal Father is looking down and giving benediction. These small figures, as well as the architecture, are of good 16th century design, and are gracefully composed and carried out in all details.

401. '72.

PAX: gold and silver-gilt; an architectural frontispiece surmounted by anthemium ornaments, enclosing an Adoration of the shepherds chased in gold on glass, with small panels of the same in the dado. Milanese. Early 16th century. H. $10\frac{3}{4}$ in., W. $7\frac{1}{8}$ in. 252*l.* 10*s.*

This beautiful piece is decorated with several kinds of goldsmiths' work. The form is an architectural frontispiece or doorway. The supports are piers faced by pilasters on the fronts and sides. They are covered with candelabra compositions of arabesques in relief of beaten metal of the most delicate workmanship. In front of these are a pair of baluster-shaped silver columns on circular bases. The bulbs of the shafts are covered by a nest of acanthus leaves, beaten up, and all edges and indentations carefully composed and sharply cut. These parts are gilt.

The entablature is covered with silver filigree evenly distributed so as not to break up the surface. Over this is a pedestal with hollow sides and contracted top ornamented with detached scrolls of solid metal.

The face of the pedestal is flat and covered with bold curved acanthus scrolls of silver-gilt, beaten up with leaves and stalks in fine rolling curves. Between them is a round medallion now filled with agate. Similar work supports a medallion filled with agate on the front of the dado.

The bases of the side columns are brought forward, and are formed into panels with the same beautiful beaten acanthus work.

The whole frame encloses a painting on glass heightened with hatchings of gold. It represents the Nativity; the blessed Virgin and St. Joseph kneel before the cradle of the Saviour, and figures of shepherds are seen behind; an architectural ruin is overhead. The lines of the design are executed in gilding, which is enamelled on the surface of the glass. The glass itself is partly enamelled in colours, partly left transparent with red foil behind.

On the fronts of the two bases of the columns are minute figures drawn on glass with great grace, and coloured and gilt in the same manner as the Nativity. On one side is the archangel Gabriel, the blessed Virgin kneels on the other.

The beauty of the beaten acanthus foliage is surpassed by nothing of its kind in the collection. The separate leaves are full of movement. They may be examined with a lens, and compared with the work of the Lombardi and other masters of arabesque architectural decoration, casts of which can be referred to in the museum. The filigree is as delicate as such work can be made, but the curves are regulated and evenly distributed; the larger leaf work on the columns is cut out with perfect knowledge of the arrangement of the lobes and notches of leaf work in capital and frieze ornamentation.

This pax was brought by count Charles d'Aglié from Italy in 1872.

6560. '55 to 6569. '55.

TEN Book Mounts: niello on silver; full-length figures of saints. Italian. 16th century. 6560 to 6565, elliptic, $1\frac{3}{4}$ by 1 in.; 6566, round, $1\frac{1}{2}$ in.; the others, square, $1\frac{1}{8}$ in. 15/.

1. The foundress of a religious order; St. Catherine of Siena (?) holding a palm and a book.

2. St. Catherine of Alexandria, with her attributes, a wheel and a palm branch.

3. St. George slaying the dragon, in a landscape.

4. St. Lucy, draped in a mantle holding two eyes, her attributes, carefully drawn in all details.

5. St. John the Baptist in a landscape with a crossed banner.

6. St. Francis of Assisi, holding a cross and showing the stigmata.

7. A flower and leaf ornament on a background, with a ladder of five rounds, the bearing of the Scaligeri of Verona.

8. St. Peter, with his attribute, the keys.

9. St. Augustin or St. Nicolas, a bishop holding a crozier and a book.

10. St. Paul, a half figure holding his attribute, a sword.

7920. '62.

BOOK Mount: niello on silver; a cherub's head in the scroll work. Italian. 16th century. L. $2\frac{3}{4}$ in., W. $\frac{3}{8}$ in. 2/.

A good example of scroll decoration on this small scale.

444I. '57.

PAX: bronze, with the Virgin and Child in relief, under a canopy, with faints. Italian. Early 16th century. $4\frac{1}{4}$ in. by $2\frac{1}{8}$ in. 2*l*.

An arched architectural panel supported by small pilasters half fluted and surmounted by an architrave, cornice and tympanum. Figures of little children are over the tympanum and on the dado in front of the bases of the pilasters. The middles of the pilasters have minute bas-reliefs of the three Graces, figures scarcely three-eighths of an inch in height. The tympanum encloses a bas-relief representing the Resurrection; our Saviour rising with a banner over the sepulchre, by which sleep two soldiers.

Across the architrave is hung a garland of leaves.

In a niche under the architrave is seated the blessed Virgin on a throne, on which a minute figure is raised in relief leaning gracefully against one of the side columns, holding the infant Saviour who stands on Her knees. Two aged men, St. Joseph and St. Simeon, are outside the columns standing on the dado of the panel.

There are, as will be seen, a number of figures modelled on this small piece of bronze of three or four different scales, but all with much exactness, and in accordance with the designs produced by the best artists of the 16th century.

The edges and surfaces are much worn, but the work has never been sharply chiselled, and it has the appearance of a cast from another piece executed in more valuable material. The design and modelling are of great excellence, and the original has come from a first rate artist.

92. '65.

PAX: silver, parcel gilt, containing the Resurrection in relief within an architectural frame, in the pediment of which is a head of the Eternal Father. Spanish (?). 16th century. H. $8\frac{1}{8}$ in., W. $4\frac{1}{8}$ in. 34*l*.

An architectural arched panel surmounted by a pediment. The Resurrection is raised in bas-relief in the centre panel. Our Lord has risen above the sepulchre; six Roman soldiers, five of whom sleep, have the letters S. P. Q. R. on their shields. The portions of the figures intended to represent flesh are in silver.





MONSTRANCE. SILVER METAL.

SPANISH. DATED 1537.

H. 21 IN. DIAM. 8 IN.

S. 10 IN. (154310-57).

JOHN WATKINS. F.C.S.

4310. '57.

MONSTRANCE: gilt metal; an architectural shrine, with strap and cartouche work, columns, arcades, &c., in the style of the Renaissance. Spanish. Dated 1537. H. 21 in., diam. 8 $\frac{3}{4}$ in. 60%.

An architectural shrine of several stories. The plan of the body is triangular, and the floor or platform is curved inwards in the centre of each side, and in this curved recess are cupings. It is on this that the shrine is erected. Three terminal figures of prophets turbaned, and holding scrolls, on which are inscribed, ADORATE SCABELLVM PEDVM EIVS QVONIAM SANCTVS EST, stand on square dado bases covered with arabesques in relief. Behind these figures are piers of gilt metal, and little angels protrude from the supports, flying downwards, and holding censers, with which they incense the Host below. The columns and piers are surmounted by architraves and cornices, which run continuously round the entire piece. The flat surfaces are richly decorated with arabesques, masks, &c.

The cornice and other imposts become the floor of another temple or shrine, over the last described. The lower part of it is round, marked with courses of stones divided into three piers faced by columns and pierced by arches. Three circular semicircular niches contain three images: 1. The Redeemer holding an orb in one hand, and raising the other in benediction; 2. The blessed Virgin holding the infant Saviour; and 3, St. John the Baptist.

On the piers above this stage are three small figures representing bishops holding;—one a book, one a rosary, and one a heart pierced by two nails; there are rich curving metal brackets against the columns behind them.

A drum covered by a dome standing on six balusters, with a crucifix on the summit, surmounts this circular shrine. The crucifix is double, facing backwards and forwards. The actual receptacle for the Host is an upright cylinder of glass, and the metal support is a double image, representing on one side the blessed Virgin holding the Saviour, with a bishop kneeling at her feet, and on the other the Assumption.

The stem is straight, the knop projections are covered with strapwork. The foot has three circular and three pointed projections. The surface is rich with strapwork, and has three circular medallions and three settings for coloured pastes. In the medallions are three of the four evangelists, viz., St. Matthew, St. Luke, and St. John, with appropriate emblems and landscape backgrounds.

See etched illustration.

132, 133. '73.

CHALICE and Paten : silver-gilt, with jewels in the stem. Masks, medallions, and other ornaments in beaten and chiselled metal are riveted over parts of the knop and foot. Spanish. Dated 1549. H. 10 in., W. 8 in. 100%

The cup is straight-sided and expands from a small base. It is held in an outer cup decorated with cherubs in thick metal, pierced, and with a rim of scallop shells.

The stem is candelabrum-shaped, with several wide and flat collars. Between the two largest are four pairs of C-shaped scrolls, of which the ends are volutes with rosette eyes, and between each pair is a square crystal enclosed in a metal setting and riveted into the surface of the necking.

Another collar in the stem is connected by open scrolls of metal work with the first offset of the base, on which are riveted cherubs in cast and chased metal work. These scrolls have volutes and eyes.

The cavetto below this portion is ornamented with flowers of beaten metal, and the flat portions of the base are encrusted with wreaths, birds, harpies and masks.

On the foot there is a small cross of lapis lazuli, emerald, and other precious stones, and a shield bearing :—within an orle of five bezants, five gouttes of blood.

Round the outside of the cup runs the legend, SANGVIS MEVS VERE EST POTVS.

The paten is engraved on the under side with an image of St. John the baptist, with a circle of straight and flaming rays, and the legend, ECCE AGNVS DEI QVI TOLLIT PECCATA M. There is another inscription, SANT JVAN DE SALINAS CVRA ME OFRECIO . A . 1549.

There are more of the characteristics of a candlestick than of a chalice in the outline of this piece ; nor is this peculiarity in favour of convenience for use.

4358. '57.

MONUMENTAL Tablet : gilt copper, with a shield of arms in champlevé enamel. Underneath is written, "The armyes of the ryght worshipful maeſter Tonge, other-

wyfe callyd maister Clarencius, and mifteris Susan hys wyfe, 1554." English. 16th century. $6\frac{3}{4}$ in. by $5\frac{1}{4}$ in. 3*l.* 10*s.*

The material is gilt metal, and the ornament consists of an heraldic coat of arms within a wreath engraved on the metal. The arms are: Per pale, baron and femme; 1st, azure, a bend cottised between six martlets, or; 2, or, within an orle, azure, charged with bezants, a chevron, gules, between three martlets, vert.

For a motto: ESPOIR EN DIEV.¹

7648. '61.

MIRROR: burnished metal in a frame of iron, damascened with gold and silver; the frame, which is of architectural design, is supported on scrolls and stands on a square base. The front is covered with classical compositions and arabesques in gold and silver; the back, with religious subjects; Venus and Cupid surmount the whole. Italian. 16th century. H. 3 ft. 10 in. W. 25 in. by 18 in. Soltikoff collection. 1,281*l.*

This remarkable piece of damascene work consists of three general divisions: 1st. An oblong mirror of burnished alloyed metal set in a frame, the outlines of which are bold volutes, massive in section; these, are set on the sides, support the niche on the top, and hang from the bottom. Volutes roll over on the front surfaces of these parts and give salient bosses in the middle of the four members of this frame. Over the middle is a niche holding a graceful figure of Juno with her attributes, and on each side are two classical personages playing musical instruments. Smaller figures in two other niches on the top or pediment, above these two, are also playing music. From the tops of these little upper niches two graceful foliated scrolls stretch out in support of a pedestal over the middle niche, and on this pedestal are Venus and Cupid. The sloping inner sides of the mirror and the cover, which pulls out

¹ Thomas Tonge was Rouge Croix in Henry VII.'s reign; York herald, 5 Hen. VIII. (1513-14); Norroy king of arms, 1522; Clarencieux in 1534. He died in 1536.—*MS. notices, Her. Coll.* According to Noble he was created Clarencieux in the friars church, Guildford, Aug. 2, 1534, and died 1531, a date on his tomb in St. Mary's Overy, Southwark, which that writer corrects to 1534. Susannah his widow became first lady of the bedchamber to queen Mary Tudor. She left the kingdom on account of her religion, having been threatened by Elizabeth, and died about 1566.—Noble, *coll. of arms*, 116, &c.

sideways, are damascened with a landscape and classical figures. All the surfaces of the scrolls, volutes, frame, fronts, &c. are richly damascened with gold and silver.

The back of the frame has less relief than the front. It is framed into an architectural frontispiece, with pediment, columns, cornices, and other members. The middle is a niche, lined in with divisions in perspective. The image of the Saviour on a pedestal fills the front. On either side are angels seated, in relief. Above these are square panels containing scenes from our Lord's Passion. In the tympanum are the Eternal Father and the symbolic dove beneath him. The tops of the niches are flat surfaces, with lines in perspective and figures of the theological virtues.

2. The stem is made with a series of bosses like those of a cup or chalice stem, but the larger parts mushroom-shaped, and the surfaces damascened with images of Apollo, Mars, Peace, and Plenty; and compositions representing classical beauties at the toilet, and on the back is a representation of our Lord carrying His cross. Knots of bold volute work, with masks between, join the stem to a flat foot. All parts are richly damascened. The flat part pulls out and can be used as a tray.

3. The base or pedestal contains a drawer: it is moulded in bold architectural lines above and below, with massive brackets on the angles, and all these points of contact enriched by broad volutes: other volutes under the brackets form the feet. Grotesque masks front these angle brackets.

The middle panel is damascened with a composition representing a landscape and the siege of Rome by Lars Porfena. He is throned, and receives the treasures of the city. Classical warriors fill niches on either side.

The panel at the back represents the heroism of Horatius Cocles. On the ends are the devotion of Mucius Scævola and Marcus Curtius.

All the ornamentation is elaborately arranged and executed on various scales of fullness, and has contrasts of natural forms and foliage with conventional arabesque work. The smaller work is hammered into hollow scratchings, but much line and moulding work is pinned on, and silver pin heads are made part of the ornamentation. Portions are silver, with mercurial gilding.

The piece was probably made in Milan, and is said to have been executed for a member of the royal family of Savoy. It was in the Debruges collection, afterwards in that of Prince Soltikoff.

Figured in "Ancient and Modern Furniture;" Labarte, hand-book, &c. ("damascening").

4707. '59.

PLATE: iron damascened with gold and silver, with landscape views of a seaport. Italian. 16th century. 21 in. by 15 in. From the museum of the collegio Romano.

The middle of the plate is filled by an oak tree, with natural foliage decoratively dispersed; a landscape foreground, with rims right and left, and an eagle under the tree. Behind the tree spreads a large bay, with hills, ports, and cities round the shores; a three-masted vessel and two galleys on its waters; and a distant horizon of sea.

A border of oak branches and leaves, well filled up, runs round the whole, and small holes at regular intervals show where silver or gold pin heads have been provided as part of the decoration.

The gold has been hammered on the ground work in thin leaf, and is worn away in several places. The plate has been mounted on wood.

4708. '59.

PLATE: iron damascened with gold and silver, with a landscape view of the city of Pefaro (?). Italian. 16th century. 19 in. by 14 $\frac{3}{4}$ in. From the museum of the collegio Romano.

A landscape, with perspectives of porticoes, pavements, and towers among trees and hills; a warrior in classic armour is entering a tower in the middle. In the middle distance is a harbour with boats and rowers.

Round the whole composition runs a border of arabesques, and an oval medallion filled with a landscape is set in the middle of each of the four sides of it.

Round each edge of the border rows of pin holes show the places in which nail heads or beads of silver or gold have formed part of the decoration. Two holes on one edge mark the places of hinges of a casket, of which this plate has been the back or cover.

2552. '56.

PLATE: iron, damascened with gold and silver, with a representation of the devotion of Curtius, and border of arabesque work. Italian. About 1530. $3\frac{7}{8}$ in. square. 3*l*.

The hero is crossing a bridge and leaping into a fiery gulf. Masks and other ornament in damascene work surround the composition, as well as a border of arabesques, scutcheons, and attributes of Mars. This is probably the side of a casket.

3610. '56.

PLATE: iron, damascened with gold and silver, in arabesque work. Italian. 16th century. 11 in. by $2\frac{1}{2}$ in. 3*l*.

A piece of bordering, with a design of oak foliage, after nature, gracefully disposed about the whole space. The ornament is hammered in gold and silver, finished with the graver. The end or panel of a casket or mirror.

382. '54.

DIPTYCH: iron, with figures in relief, damascened in gold and silver. Italian. 16th century. H. 12 in., W. 15 in. 15*l*.

Two architectural backgrounds representing portions of houses lined out in gold, with side columns of silver.

In the right hand leaf are figures bearing presents. A boy is seated in front, and a dog runs with the men.

The other leaf has a group of musicians playing various instruments. The dresses of the men are elaborate representations of 16th century costume, and all the lines are worked out in light hammered work and in gilding. Probably parts of a marriage coffer, of which these were the ends.

4527. '58.

INKSTAND: iron, damascened with arabesques in gold and silver. Italian. 16th century. L. $10\frac{1}{4}$ in., W. $6\frac{3}{4}$ in., H. $3\frac{3}{4}$ in. 50/.

A landscape with broken architecture on the lid, and graceful scroll borders round it and on the sides. The inside is in compartments, the lids of which are damascened with arabesque scroll work of similar character.

24. '69.

SHOE Horn: chiselled bronze, damascened with gold. Italian. 16th century. L. $6\frac{1}{2}$ in. 18/.

Of the modern shape, the handle bent over into a hook and finishing with a dragon head. Down the back and front are arabesques of leaf work.

1181. '64.

OWL Spice Box: silver, in the form of an owl, with a bell on one leg and garnets for eyes. Flemish. 16th century. H. 6 in., W. 3 in. 3/. 12s.

The feathers and ornament are cast and chased up, but the execution is rough. Two small carbuncles are set in the eyes. The feet are on a perch, and one leg belled. A model of a "hawking" owl kept to hunt small birds. The head screws on and off.

1192. '64.

PAX: gilt metal, of architectural design, with silver images in high relief, parcel gilt, representing the Nativity. Spanish. 16th century. H. $6\frac{3}{4}$ in., W. $4\frac{7}{8}$ in. 6/.

A square panel surmounted by a small square niche on columns and covered by a pediment: there are two vases on the top of the architrave. The front is faced by two columns standing on a dado ornamented with anthemium and other classic architectural foliage.

In the panel is a representation of the Nativity. The blessed Virgin and St. Joseph kneel each side of the infant Saviour, St. Joseph holding a taper: the ox and ass are seen behind.

The figures are in silver, the draperies gilt.

Under the small pedimented upper niche are two figures of angels looking down with folded hands on the composition below.

Several small silver plates of ornament laid over the bases and portions of frieze and dado are lost.

130. '64.

PAX: silver-gilt, with the Deposition from the cross in relief; in frame of renaissance style, supported by female terminal statuettes. Italian. 16th century. $7\frac{1}{8}$ in. by 5 in. 13/.

A square panel supported by terminal caryatid figures, facing right and left. The upper part is a small square panel with two volutes, the lower curves of which rest on the terminal figures.

The panel is filled by the Crucifixion in relief. The blessed Virgin stands wringing her hands in agony, while the Magdalen supports her.

The dado is decorated with flowing scroll foliage.

4285. '57.

PYX: gilt copper, raised on a stem, gadrooned and chased, and surmounted by a pelican. Italian. 16th century. H. $9\frac{1}{8}$ in., diam. 4 in. 2/. 10s.

The body opens in the middle and is in the form of a flattened sphere, each half covered with bold gadroon work. On the top is the symbol of the Church. The knop of the stem is vase-shaped, and the foot concave, with a bold roll on the outer side, and a torus round the edge.

7872. '61.

CENSER: copper, embossed with beaten work, pierced with handle and chains. Italian or German. 16th century. H. 7 in., diam. 3 in. 3/.

The lower portion is gadrooned, and stands on a foot. The cover is a tall cylinder with a domed-shaped top and small domed turret. Above the sides of the cylinder are pierced foliated arabesques, and the top is pierced in circles.

5418. '59.

CENSER: bronze, spherical, with pierced cover and chains. Italian. 16th century. H. 6 in., diam. 4 in. 5½.

Round in shape, with a small lantern top: down both halves of the sphere run ridged projections of beaten metal, alternating with strips of leaf work beaten and pierced. It stands on a bell foot, and has probably been gilt.

1. '69.

TABLE Top: wood, coated with stamped silver, representing mythological subjects after Raphael. Italian. 16th century. L. 42 in., W. 20½ in. 15½.

The material is wood, worked over with a preparation of plaster or cement, and covered with thick silver plating. Round the whole is a border of anthemium ornament. Within this rim, in a series of cartouches, are fifteen panels of various shapes and sizes. 1. The middle composition represents the judgment of Paris. 2. Compositions representing Jupiter, Apollo in a zodiac, and others of the Dii Majores. 3. Two panels contain the triumph of Galatea, after the well-known design of Raffaele.

Two panels are wanting. 4. Two others, above and below the middle, contain an heraldic achievement repeated, supported by cupids with cartouches, but without heraldic bearings.

Outside these various compositions, in four oblong panels, are reclining figures of Juno and Venus, with attributes gracefully placed; and in four smaller panels figures representing Jupiter, Mars, Mercury and Venus, with appropriate attributes. It is a rather strange medley of fine designs, mostly from drawings by Raffaele, put together with little sense of general propriety of composition. The material has been impressed in metal matrices, and has the appearance of an experimental juxtaposition of a number of good designs intended to be used on various boxes or trinkets, and laid together as close as they could be placed as a trial piece.

4096. '57.

SALT Cellar: gilt metal, pentagonal, with medallions of the Cæsars in relief, &c. Italian. 16th century. H. $2\frac{7}{8}$ in., W. $4\frac{1}{2}$ in. 4*l* 16*s*.

Pentagonal and forming an upright architectural pedestal, on the top of which is the salt basin. It stands on five ball feet, and the sides are formed by mouldings into panels, each bearing a medallion in shallow relief of one of the Cæsars. The space round the medallions is filled with arabesque work.

1. Buft, looking to the left, and legend, IMP. CÆS. VESPA-
SIAN AVG. P. M. TR. PPP. COS. III.

2. Buft to left, CLAUDIVS CÆSAR AVG. P. M. TRI (?).
PPP. II.

3. To left, SER. GALBA. IMP. CÆSAR AVG. TR. P.

4. IMP. CÆS. DOMIT. AVG. GERM. COS. XIII CENS.
PER. PP.

5. IMP. A. VITELLIVS GERMAN. AVG. PMPP.

628, 629. '65.

SALT Cellars (a pair): gilt metal, each formed by a male figure kneeling and supporting a clam shell. Florentine. 16th century. H. $8\frac{1}{4}$ in., L. $5\frac{3}{4}$ in., W. 4 in. Soulages collection. 20*l*.

The salt cellar is a hollow scallop shell, which is supported on the shoulders of a slave, kneeling on one knee. The arms are held with the elbows above the head. The figure is nude and well modelled, and stands on an irregular base.

632. '65.

SALT Cellar: gilt metal; three tritons supporting pecten shells, surmounted by a statuette of Mars. Italian. 16th century. H. 11 in. Soulages collection. 10*l*.

For salt and spices. Three demi-figures ending in acanthus and a dragon's tail, which curl round and form volutes under the middle: their arms meet in the centre of each of the three sides of the compo-

fiction. Three cockle shells are supported by these figures, and between the three is the standing figure of a warrior in classic armour, holding a lance.

630, 631. '65.

SALT Cellars (a pair): gilt metal, each formed by nude figures kneeling and supporting clam shells. Florentine. 16th century. H. $6\frac{1}{4}$ in., W. 4 in. Soulages collection. 10/.

These are figures of nude slaves kneeling on one knee, with a scallop shell over head, the elbows not lifted above the level of the head.

627. '65.

SALT Cellar: gilt metal; a figure kneeling on a dolphin, upholds a large pecten shell on his shoulders. Italian. 16th century. H. 7 in., W. 5 in. Soulages collection. 25/.

The nude figure of a slave (?) kneeling, with one knee on the back of a dolphin, and a scallop shell to hold salt on the top of the head, so that the figure kneels directly under it. The base has regular architectural mouldings.

624, 625. '65.

SALT Cellars (a pair): gilt metal; three tritons supported by sea-horses, surround a central pillar; above each bowl is a statuette. The masks and faces are in silver. Venetian. 16th century. H. 12 in., diam. 9 in. Soulages collection. 50/.

These large salt and spice holders are supported by three figures of tritons, each mounted on a hippocamp. Their two arms double back and support the outer circumference of one of the shells, and their tails end in masks. The base is a platform finished with volutes and strap-work of gilt metal, with a silver mask in the middle of each of the three sides. Within the volutes of the tritons on a bold baluster pedestal stands a figure of Jupiter with the usual attributes.

No. 625 is of the same form and composition as No. 624. The central pedestal supports an image of Venus rising out of the sea; a graceful nude figure turning to the right and holding the tail of a dolphin.

626. '65.

SALT Cellar: gilt metal; four kneeling figures upholding a sarcophagus-shaped vase, engraved with marine subjects; this is surmounted by another vase enriched with trophies. Venetian. 16th century. H. 18 in., W. 8 in. Soulages collection. 20/.

A composition containing two receptacles, and built up of several parts or divisions. It has a square pedestal, standing on four feet, of grotesque masks and strapwork. Four Atlantides, kneeling on both knees, hold up each one hand to support a sarcophagus-shaped receptacle. On the corners are four genii holding fruit. Within this is a bowl for salt or spice.

Above this there is a second receptacle square outside and cupped within. On the angles are four caryatid demi-figures, with attributes of Mars, terminating in leg supports. The sides of this part are decorated with strapwork.

Above this square piece rises a pyramid resting on four square posts, that lift it so as to give access to the salt bowl on all sides. On the sides of the pyramid are the attributes of Mars, and on the apex a globe.

The lower part is gracefully composed, but the upper portion, though part of the original work, has the appearance of an afterthought.

2129. '55.

SALT Cellar: silver-gilt, square, two sides concave, and two convex, with classical figures in high relief, shields of arms on two of the sides; it rests upon four lions' paws. Italian. 16th century. H. $1\frac{7}{8}$ in., W. $3\frac{3}{8}$ in. by $3\frac{1}{8}$ in. Bernal collection. 51/.

Oblong, shaped like a sarcophagus, the two longer sides convex, and the shorter very slightly curving inwards. On the faces is a procession of nymphs draped in classical *pepla*. Stationary figures are at the four corners. They are composed in the manner of those Roman sarcophagi,

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SILVER SPOON - 17TH CENT.
 L. 7¹/₂" (BERNAL COLL.)



SPOON - SILVER GILT. ABOUT 1600.
 L 8¹/₄" (BERNAL COLL.)
 S.K.M. (N^{OS} 2274, 2252 & 5492)



SPOON - SILVER GILT -
 OLD ENGLISH WORK 1695 - L. 5³/₄"

W WISE FECIT.

of which the sides are filled with figure subjects. On the two ends these little figures support two shields, one of which bears two gloves or hands, opened with the thumbs touching each other.

5727. '59.

PERFUME Burner: gilt bronze. Italian. 16th century. H. $10\frac{3}{4}$ in., W. $3\frac{3}{4}$ in. Soulages collection. 2l.

The lower part is square, with a round bowl for perfume. It stands on four winged terminal figures with scroll ends. A pyramid of pierced arabesque work, springing from a terminal figure on each side, is placed over the bowl, and is supported on four metal scrolls.

An infant Bacchus stands on the apex of the pyramid.

5593, 5594. '59.

SPOON and Fork: silver-gilt, fluted stem, a mask and a terminal satyr on the end of the handle. Italian. 16th century. L. $6\frac{3}{8}$ in. Soulages collection. 2l.

The handles are reeded with an elegant curve from bowl to butt.

2252. '55.

SPOON: silver-gilt, embossed with birds, the stem decorated with cartouche work, surmounted by the figure of a saint. Italian. 16th century (?). L. $8\frac{1}{8}$ in. Bernal collection. 3l. 15s.

The bowl is full of birds embossed and chased with foliage. The stem is engraved in chevron lines, and the image of St. Thomas, with his emblem, surmounts the top. The work of the bowl is rich, but not effective.

2266. '55.

SPOON: silver-gilt, engraved with the Resurrection, and the Virgin and Child, with legend on the back, a clustered knob on the handle. Flemish. 16th century. L. $6\frac{1}{4}$ in. Bernal collection. 10l. 5s.

The Resurrection is engraved in the bowl, and the Mother and Holy Child on the back. Round this runs the legend in Roman capitals: VIRGO GLORIOSA CÆLI JUBAR, MUNDI ROSA CÆLIBATUS LILIUM c · m ·. The top of the handle finishes with a foliated knob.

2268. '55.

SPOON: silver-gilt bowl and mountings, handle formed by a branch of red coral; a shield of arms, with a coronet and initials engraved on the bowl. South Italian (?). 16th century. L. $7\frac{1}{4}$ in. Bernal collection. 4*l.* 10*s.*

The handle is a branch of natural pink coral, the bowl fastened to it with foliage work, with a border of scroll work round the inside of the bowl.

2345. '55.

SPOON: the bowl formed of the segment of a large cowrie shell; silver-gilt handle, a shield on the end. German. 16th century. L. 5 in. Bernal collection. 1*5s.*

The metal work is in plain reeded lines; a bold flat butt, bearing a shield charged:—gules, a demi-horse passant, or.

2342. '55.

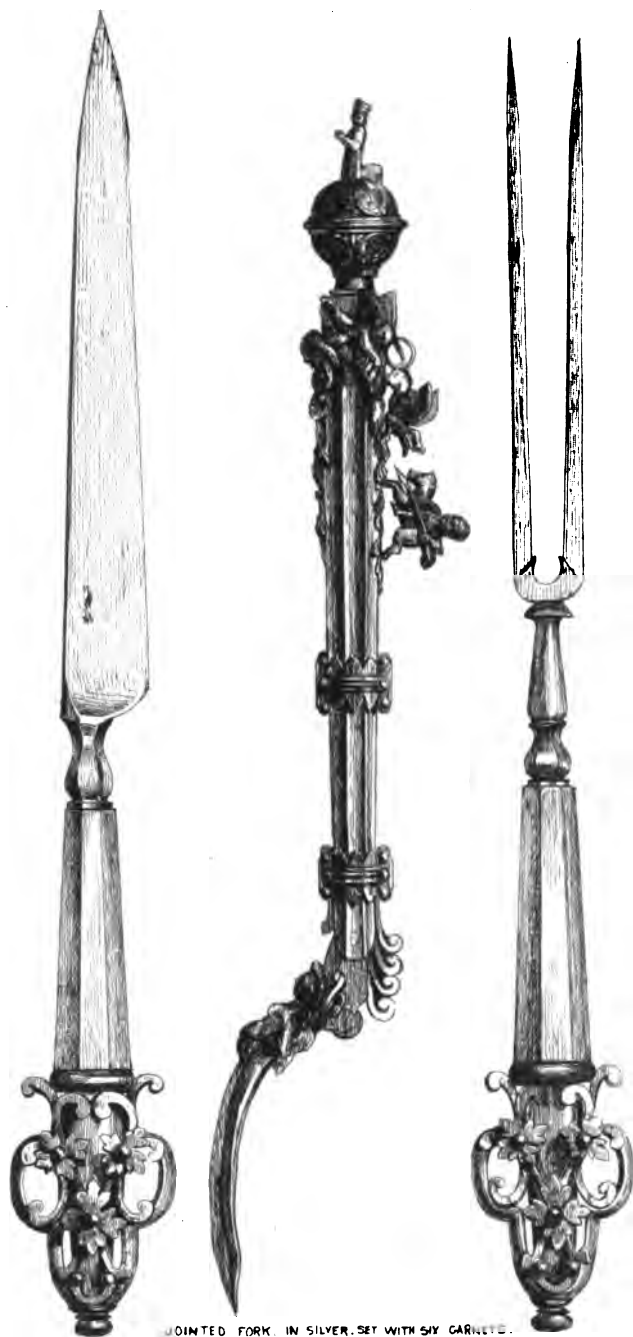
SPOON: the bowl of boxwood, the handle silver-gilt, surmounted by a female terminal figure, with a shield of arms. German. 16th century. L. $6\frac{3}{8}$ in. Bernal collection. 3*l.*

The metal work is a nest of leaves with a female term.

648. '65.

STYLUS or Pencil: gilt metal, with ornamental stem and grooved silver point. Italian. 16th century. L. 5 in. Soulages collection. 5*l.*





KNIFE WITH SILVER GILT HILT JOINTED FORK IN SILVER, SET WITH SIX CARILLETS. FORK WITH SILVER GILT HILTS.
GERMAN 16th CENT. BERNAL COLL. S.K.M. (No 2317) BERNAL COLL. S.K.M. (No 2250) GERMAN 16th CENT. S.K.M. (No 2317a)
W. E. MACKANES6 FECIT V

The stem is gilt, engraved, with a small knob at the end, and a grooved silver point. It was used for the prepared paper which was made for sketching and occasional studies by the Florentine masters of the 16th century.

2256. '55.

FORK: silver, jointed, chased, surmounted by a kneeling statuette; two sides set with garnets; on the stem a small group of St. George and the dragon. Italian. 16th century. L. $6\frac{1}{2}$ in. Bernal collection. 15*l* 10*s*.

The curve of the prongs is sharp; the stem fluted and carefully chased. A figure representing the princess of Lybia is kneeling down, and there is a tiny representation of St. George fighting the dragon in complete relief on the broad surface of the handle. Small garnets are set over the hip of the prongs and on the handle.

It is represented in the accompanying etching.

255. '64.

SPOON: silver; the handle of red coral, the bowl engraved with an armorial shield. South Italian (?). 16th century. L. $8\frac{1}{2}$ in. 6*l*.

The stem is a piece of light red Neapolitan coral, and the bowl joined to it by a square block with a small rosette on it. The silver is of the plainest workmanship.

599. '64.

CRUCIFIX: dark red jasper, with gilt metal strapwork, on a gilt metal pedestal engraved with armorial shields. French. 16th century. H. 13 in., W. $6\frac{1}{2}$ in. 8*l*.

This cross is cut from a mass of blood-coloured jasper bound round with flat thin bands of chased metal work. The extremities of the cross are fleurs-de-lys. The metal bands bind the stone below the fleur-de-lys at the points of intersection and down the middle line, ending in a fleur-de-lys finial on the surface of the stone.

The cross stands on a square base or pedestal of gilt metal, on the concave upper surfaces of which are four heraldic shields:—1, within a collar of an order (St. Michel of France?): argent, two towers proper. 2. Per pale,—1st, gules, two circular orles or borders, one within the other, argent; 2nd, barry of six, argent and gules. 3. Per pale,—1st, or, a castle with turrets issuing therefrom; 2, or, a circular orle or ring, gules.

The fourth shield is a repetition of the first.

736. '64.

BOOK Cover: translucent enamel on gold, in relief; the creation of Eve on the sides, and other subjects; the edges ornamented with translucent champlevé enamel. Stated to have belonged to Henrietta Maria, Queen of Charles I. French or Italian. 16th century. H. $3\frac{3}{4}$ in., W. $3\frac{1}{8}$ in. 700l.

The sides and back are elaborately ornamented with beaten work. On the front the middle is filled by an oval medallion of green bay leaves lined with gold, interrupted by four cinquefoil flowers of white and gold. In the field, which is green, Adam lies asleep, Eve is half issued from his side, her hands are in adoration, as in Michel Angelo's composition. The heaven is gold with dark green clouds. Round about are trees and flowers with various animals, some scarcely an eighth of an inch in height; amongst these are a camel, lion, hare, hound, cat, heron, and a distant stag grazing in the forest.

Outside the oval are four seated female figures gathering fruits, and dressed in green. Rich scrolls and whorls of beaten gold enamelled with flowers and gems unite these figures and the corner spaces into a frame, which fills up the remaining space. Round the whole is a very minute border of red, separated by dots of white.

The back is divided by bands into four divisions, as in the binding of a book. Each division has a bunch of conventional leaf work; they differ in the four divisions.

The other side has no medallion. A fountain stands in the middle, gadrooned in dark blue with a square pedestal in it, on which stands Fame, a minute gold personage with two trumpets. Round about is a green field, woods and trees, palms, &c. A youth in a green coat and red buskins, a gold basket on one arm and a bunch of fruit on the other, is nearing the basin in which two nymphs, half draped in green, are washing their hair. Below, a recumbent queen, crowned, in a gold

gown lined with crimson, gathers growing fruit; and a maid, in dark green, heaps flowers before her.

Round the outside of this composition two gods and two goddeffes in green and blue draperies recline, holding horns of abundance and swords. Rich scroll work and flower stars, all in high relief and enamelled in various colours, complete the outside arrangement of this composition. It is bordered as the front is. The plates representing the edges of book leaves are of gold enamelled; a fleur-de-lys finishes the back where these side plates meet it.

The clasps are two scrolls richly enamelled; and two loops, one in the middle of each side, richly scrolled and enamelled in several colours, are contrived for hanging to a chain.

The gold is very thin, so thin that in the beating it has come into holes, not observable from the front.

The work bears the closest examination, and comes from the school of Benvenuto Cellini. No finer work in enamelled gold is to be seen in the Museum collections at present, nor any figure work on so small a scale worked out with so much completeness, unless it be the necklace containing the Passion of our Lord in small compositions, one in each medallion of which the necklace is composed, belonging to lady Mount Charles, and now (1875) exhibited in the South Kensington museum.

487. '73.

BOOK of Prayers: in silver-gilt, ornamental binding, with clasps inlaid with slices of lapis lazuli. French. 16th century. $2\frac{7}{8}$ in. by 2 in. Webb collection. 35/.

The boards of this binding are two slices of lapis lazuli, very fine in colour, one on each side, and three smaller on the back. They are mounted in rims of silver representing the cords, edge tooling, &c. that are used in actual leather binding. The outer border is a rich moulding of hanging garlands in hammered work.

555. '74.

CUP (Tazza): silver-gilt; the stem formed by terminal bufts and masks, the bowl repoussé with figures representing the virtues, masks, and strapwork. German (Nurem-

berg). 16th century. H. $6\frac{5}{8}$ in., diam. $7\frac{7}{8}$ in. Bond collection. 1801.

The whole of the cup is filled with six medallions formed by bands of strapwork, containing, in the middle, Charity; in the other six the theological and cardinal virtues; fruit between. Three terminal female buxfs with masks and strapwork make up the stem.

6971. '61.

CHALICE and Paten: gilt bronze, the chalice with silver bowl, the foot engraved with medallions of the four doctors of the church, the Resurrection, and the Entombment. German. 16th century. H. $6\frac{7}{8}$ in., diam. 5 in. Paten, diam. $6\frac{3}{4}$ in. 31. 4s.

The cup is oval, straight sided, the under cup a nest of acanthus chafing. The stem is six-sided, the knop nearly as wide as the mouth of the cup. The foot is six-lobed. On the upper surface of the foot there are six chased medallions, containing: 1. The Entombment, the Saviour is buried in His sepulchre by five figures; 2. The Resurrection, our Lord seated on the sepulchre holding a crossed banner in His left hand, with two soldiers beside the tomb, one asleep; 3. St. Ambrose; 4. St. Austin; 5. St. Gregory; 6. St. Jerome.

The paten is plain, depressed in the centre with a wide rim.

394. '53.

CHALICE: silver-gilt; the stem and foot candelabrum-shaped, with strapwork decoration in relief. German. 16th century. H. $9\frac{1}{4}$ in., diam. $4\frac{1}{8}$ in. 81.

The cup bell-mouthed, mounted on a composite stem, of which the upper part is in the form of a vase, with three handles or S-shaped scrolls. A base intervenes between the knop and the foot; the foot is convex with several bold bordering mouldings. These parts are covered with strapwork and arabesque in relief.

207. '74.

TANKARD: the drum ivory, carved in low relief with a Bacchic procession, the mounting silver-gilt. The

carving Italian. 16th century. German mounting. H. $6\frac{1}{2}$ in., base, $5\frac{1}{2}$ in. by 5 in. Webb collection. 50/.

The drum represents a procession of genii or boys in honour of Bacchus.

The lid piece is a dog curled round asleep; this part is probably German.

The lip is plain silver-gilt, and is part of the lining; the setting to the ivory above and below is notched and chased; a bold torus of beaten flower work makes a frame which balances the relief of the ivory, and the same kind of work goes round the lid. The outer edges of the lid and the foot are flat metal slightly waved. The handle is a C-shaped loop connected by two counter curves with the lid and the setting of the foot. A small terminal female figure forms the hip of the handle, and a floriated satyr mask the purchase of the lid.

238. '74.

TANKARD: silver-gilt, engraved and repoussé, with an enamelled shield of arms within the lid. German (Augsburg). 16th century. H. $6\frac{1}{4}$ in., diam. at bottom, $4\frac{3}{4}$ in. Webb collection. 40/.

Plain sides, with two borders, one of strapwork and one of fine engraving, an unusual method of decoration.

The arms inside the lid are:—quarterly of four; 1st and 3rd, gules, a wind expanded, argent: 2nd and 4th, the same, counterchanged. On an inescutcheon, or, the letter C surmounted by a cross, azure. On a scroll M. EUPHEMIA. *Ceberg.*

239. '74.

TANKARD: silver-gilt, the handle is in form of a demi-figure; the lid is a shield of arms repoussé. German. 16th century. H. $6\frac{1}{2}$ in., diam. at base, $4\frac{5}{8}$ in. Webb collection. 35/.

Smooth sides, the arms are embossed and chased in bold relief on an achievement: the bearings are, a crescent moon in fess between two stars.

For a crest, a demi-figure holding the armorial charges described.

54. '69.

BAND: silver, with medallions containing the seasons in low relief, and openwork arabesque medallions. German. 16th century. H. 1 in., diam. $3\frac{3}{4}$ in. 10/.

A rim, or setting, perhaps for a glass vessel. It is of very thin metal, beaten up into arabesque work, enclosing four graceful recumbent female figures, typifying the seasons; and two medallions containing winged grotesque animals with a pierced background.

4298. '57.

SALT Cellar: silver-gilt, circular, resting on three arabesque scrolls. German (Augsburg). 16th century. H. $1\frac{1}{8}$ in., diam. $3\frac{3}{4}$ in. 3/.

The form is that of a bowl hollowed in the middle to contain salt. The convex frame or border is hammered up with bold arabesque ornament, and the whole stands on three light feet of beaten metal. The feet represent mermaids, the tails curling into circles and the bodies bent backward against the convex mass.

1259. '55.

SALT Cellar: silver-gilt, triangular, chased and resting on cherub heads. German. 16th century. H. $1\frac{1}{8}$ in., W. $4\frac{1}{4}$ in. 3/.

The surface is a triangle with three semicircles on the sides. The edge is finished with moulding strings and lines, and the surface embossed with arabesques. Cherub heads fill up the three small triangles, and the centre has a circular bowl to contain salt.

2110. '55.

SALT Cellar: silver-gilt, triangular, supported by three lions, beaded border round the sides. German. 16th century. H. $1\frac{3}{8}$ in., W. $4\frac{7}{8}$ in. Bernal collection. 10/ 15s.

Triangular on the surface with semicircular bowl for falt. The surfaces are embossed with arabesques, with emblematic heads in the three angles. It is supported on three legs formed by small lions rampant, of flat metal.

2109. '55.

SALT Cellar: silver-gilt, triangular, resting on balls; with three sunk pools. German. 16th century. H. $\frac{7}{8}$ in. W. $4\frac{3}{4}$ in. Bernal collection. 5*l.* 10*s.*

Triangular in plan; the edges have string mouldings and a band of leaf work between. Three cups are sunk as spice holders, and three ball feet are under the corners. The upper surface is covered with arabesques chased in delicate lines.

7244. '61.

SALT Cellar: silver-gilt, circular, on three terminal figures; a triangular handle in the centre, surmounted by a man holding a flag; three loose cups hold the falt. German (Mayence). Hall mark of the year 1561. H. $4\frac{3}{4}$ in., diam. $4\frac{1}{4}$ in. Diam. of three cups, $1\frac{7}{8}$ in. 12*l.*

Round in plan, supported on three feet formed by female figures backed by cartouches. The surface is covered with arabesques in delicate chasing. In the three sunken receptacles are three cups that fit into holes, and can be removed. The handle in the middle is a small turbaned figure in Oriental costume, holding a banner.

2124. '55.

SALT Cellar: silver-gilt, circular, embossed and chased, resting on three feet of masks and cartouches. German 16th century. H. $1\frac{1}{4}$ in., diam. $3\frac{1}{8}$ in. Bernal collection. 3*l.* 15*s.*

Round in plan, with a bold convex band round the falt basin. This is embossed with cartouches on the surfaces and strapwork on the edges; it rests on three feet made of masks, with strapwork backing.

2127. '55.

SALT Cellar: silver-gilt, triangular, chased on the top; with perforated sides, and three arabesque scrolls as supports. German. 16th century. H. $1\frac{5}{8}$ in., W. $4\frac{1}{8}$ in. Bernal collection. 27/.

Triangular on plan, with half-circles projecting on the sides. The edge forms a continuous arcade of cusped arches, and the supports are three S-shaped scrolls of metal with demi-figures on the hips of the outer curves.

The surface is covered with embossed ornament, three masks in the angles and three animals, two dogs and a hare, in the half circles.

2111. '55.

SALT Cellar: silver-gilt, round, with cupids and shields. German. 16th century. H. $\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in. Bernal collection. 13/. 15s.

Round in plan, supported on three cherubs for feet. The surface round the cup is flat, and chased with figures. There are three pairs of cupids seated on horns of abundance, and supporting three armorial shields.

2128. '55.

SALT Cellar: silver-gilt, triangular, chased, and resting on three ball feet. German. 16th century. H. 1 in., W. $3\frac{3}{4}$ in. Bernal collection. 27/. 10s.

Triangular in plan, with three half-circles projecting on the sides; one receptacle for salt. Monster masks and arabesque flowers are hammered on the surface in sharp relief.

4053. '56.

MEDALLION: silver: obverse, the Holy Trinity with legend; text from the Athanasian Creed on the reverse. German. Dated 1569. With monogram of Heinrich Ritz, Leipzig. Diam. $4\frac{1}{8}$ in. 25/.

The representation of the Holy Trinity. A venerable figure on a richly carved throne, supported by pilasters carved with renaissance arabesque work, represents the Eternal Father. He is dressed in a royal mantle, and an imperial crown, holding an orb and sceptre. The Holy Spirit is typified by the symbolic dove, and the Crucifixion is below, the Saviour's body hanging dead upon the cross, with title.

Two angels are beside the throne and four cherubs over it. The composition finishes with clouds.

Round the medallion is a border of leaf work, and the legend, PROPTER SCILVUS POPVLI MEI PERCVSSI EVM ESAIÆ LIII.

On the reverse, two angels, draped, uphold a tablet, on which is the legend: HÆC EST FIDES CATHOLICA VT VNVM DEVM IN TRINITATE ET TRINITATEM IN UNITATE VENEREMVR ALIA EST PERSONA PATRIS, ALIA FILII, ALIA SPIRITVS SANCTI SED PATRIS ET FILII ET SPIRITVS SANCTI VNA EST DIVINITAS ÆQUALIS GLORIA COETERNA MAJESTAS. O VENERANDA VNITAS, O ADORANDA TRINITAS PER TE SVMVS CREATIVERA ÆTERNITAS PER TE SVMVS REDEMPTI SVMMA TV CHARITAS TE ADORAMVS OMNIPOTENS TIBI CANIMVS TIBI LAVS ET GLORIA.

Round, within a rich floriated edge in relief: GROSSUM HUNC LIPSIAE HR CUDEBAT ANNO M·D·L·XVIII. MENSE JANV. REGNANTE ·D· AUGUSTO D. G. DUCE SAXONIAE IZC. With the arms of Dresden and Saxony.

This was Augustus I., elector of Saxony, builder of Augustenburg, called the Saxon Justinian, a champion of the Lutheran opinions. He succeeded in 1553, and died in 1586.

Heinrich Ritz was a well-known medallist of Leipzig. The monogram HR, however, is not confined to himself.

4287. '57.

MEDALLION: silver-gilt, with chain for suspension. Obv., the Adoration of the Magi; rev., Moses and the burning bush, with legends in Latin. Inscribed H. R. (Heinrich Ritz, of Leipzig?). German. 16th century. Diam. $2\frac{3}{4}$ in. 3/.

On the obverse, the adoration of the Magi; the blessed Virgin, with the infant Saviour, seated under an open roof or pediment; behind her stands St. Joseph, holding a candle; the Magi are before them; one kneels, two stand, the last and youngest, hat in hand; they make offerings. In the background appears the gate of a long building with a tower and belfry. Under are the words, INVENERUNT PUERUM • CVM MARIA ADORAVERVNT ET OBTVIERVNT. MVNERA AVRVM THYS • ET MIRRA. MAT. II.

Reverse, Moses at the burning bush. His shoes are off; sheep, a dog, and a serpent are beside him. The fiery bush appears on a flowery mound; a landscape background. Below a legend reads: DOMINVS MOYSE DE RVBO LOQVITVR ET IN EGIPTVM MITTIT AD. PHARONEM, Exod. III. A leaf work border.

9075. '63.

MEDALLION, with ring: silver-gilt. Obverse, the Offering of the Magi; reverse, Moses and the burning bush. Signed H. R. (Heinrich Ritz of Leipzig?) German. Dated 1601. Diam. $2\frac{3}{4}$ in. 1l. 10s.

Substantially a repetition of the last named. A peacock is seen over the gateway on the obverse.

Angels kneel behind St. Joseph, and at the back of the scene the ox and ass are seen with a manger, on which is the monogram HR + and date 1601.

2188. '55.

DAGGER: steel, in gilt metal sheath, engraved with the story of Virginia; with a knife and fork in the sheath. German. Dated 1563. L. 16 in. Bernal collection. 8l.

The sheath is of flat pierced metal, on which is represented Virginius holding his daughter, whom he is about to stab with a sword he holds. The designs are finished with the graver.

The same story is repeated in the following number, in which the design is more easily seen.



CUP, SILVER, THE WORK OF WENZEL JAMNITZER, OF NUREMBERG.

(FROM THE ENC. DRAWN $\frac{3}{4}$ SIZE. J. S. & K. & M. N. (1877-78).)

JOHN WATKINS, DEL.

150. '72.

CUP: silver, the lid cusped in six divisions that are continued down the bowl, with six lobes alternating with six others reversed. These parts are decorated in repoussé with strapwork, arabesques, and figures of Diana, Lucretia, and Judith. The knop of the stem is shaped like a three-sided column capital, and the base is trefoil-shaped, with three decorated bosses. Nuremburg, attributed to Jamnitzer. About 1560. H. $8\frac{1}{4}$ in., W. $4\frac{1}{2}$ in. 150/.

This cup is chalice-shaped, and stands on a baluster stem. The bowl is cusped at the lip in six lobes, which descend in points, and the intervals are filled by six lobes that ascend till the points are lost between the cuspings of the lip. The upper lobes expand again below their points under the cup, and their six lesser lobes are embossed with small subjects in repoussé work. One has three fishes, the next a lizard, the next a frog, the next a prawn, the next a dolphin, the next a snail. The surfaces of the larger lobes are covered with strapwork and cartouches, three containing graceful figures of Diana, Judith, and Lucretia. Diana holds a bow, Judith, a sword and the head of Holofernes, and Lucretia stabs herself with a dagger. Three vases intervene. The upper parts of the six lower lobes have similar ornaments; the alternate cartouches contained three demi-figures, winged, armed, and crowned, and three arabesque ornaments. These six lobes have masks, a woman, Mars, a cherub, and three monsters. Under the cusps of the lip are alternately masks and arabesque work, but the lip edge for an inch down is plain. The ground work of the ornament is punched and indented with fine lines and points.

The bowl connects itself by six delicate acanthus brackets with the top of the stem. The stem is hexagonal and divided by a number of horizontal collars and neckings. The knop in the middle resembles the capital of a renaissance column, with three rams' heads, three bunches of fruit, and volutes. It stands on a round basket, and the basket is connected by three dolphin-shaped brackets with the base. The base is trefoil-shaped, with a bold half torus; it has a deep necking, and three ornamented *patera* rising into three bosses of mask and leaf work that fill up the intervals between the three dolphins.

The edges of the lip, of the strapwork, and of all parts of the cup are perfectly flat, sharp, and fresh, as of a piece of work recently finished

and the lip edge is more square in section than would be consistent with its assumed history, unless it has been kept unused from the date assigned to its actual execution. There is no chafing on the upper lips of the cup, nor on the torus forming the lowest member of the base. These portions are said to be unfinished. The various parts of the cup are connected by screws.

There are two other cups of similar workmanship, belonging to the municipal collection in Nuremburg, and exhibited in the town hall. One was purchased from the collection of Mr. Hertel, and is engraved in "*Deutsche renaissance, A. Ortwein.*"¹ A second was presented by the goldsmiths' company, and the third, that under discussion, was sold to a collector (M. Pickert), from whom it has been bought for the department. It is said that the two last were "pickled," and passed through the furnace by the company on the occasion of a royal visit to Nuremburg and before the presentation to the city. This was to give them the appearance of new work. The three cups have been exhibited together at Nuremburg on the occasion of the 400th anniversary of the birth of A. Dürer, in 1871.

Sir M. Digby Wyatt examined the three together, and was given to understand that the Berlin museum was prepared to purchase the cup in the museum. He was satisfied with the genuineness of the cup. The workmanship is careful and exact. The strapwork is extremely flat, and its edges are mechanically square in section. The various designs embossed on the surface are of the same character as those on the cups in the Nuremburg collection. The little figures are modelled after the ideal of the school of Dürer, and the cup bears a considerable resemblance to the one in the British museum collection attributed to Cellini (in the print room), a cast of which is described further on.

Wenzel Jamnitzer was inscribed among the goldsmiths of Nuremburg in 1534, and worked there for fifty years. The cup may be dated after the middle of the century.

See etched illustration.

486. '73.

CUP and Cover: green serpentine, set in silver parcel gilt bands, engraved with hunting scenes, and ornament in relief. The cover is surmounted by a cupid; inside the cover is a medallion engraved with the arms of Chr. Willadin.

¹ No. 1, pl. 2.

German. 16th century. H. $11\frac{1}{2}$ in., diam. $3\frac{3}{4}$ in. Webb collection. 40/.

The upper and lower edges of the cup and cover are set in elegant settings cut into leaves and chased. Round the mouth is a deeper band engraved with hunting scenes. Three satyr heads, with grotesque ornamentation, are set round the lip, and a broad engraved belt round the bottom of the body of the cup has three knots of elegant scroll work of beaten silver. The knop of the stem is of serpentine, and the foot, which is silver, is engraved, and has a rim of leaf work on its outer moulding. The cover is surmounted by a figure of cupid blowing a horn. Inside the cover is a medallion, on which is the name Chr. Willadin, the owner, and his armorial bearings.

485. '73.

CUP: silver-gilt, the body a flattened sphere and a cylindrical mouth inserted into the middle, a smaller body below; hammered and chased with foliage, human heads, and grotesques. Augsburg. 16th century. H. $7\frac{3}{8}$ in., diam. $4\frac{3}{8}$ in. Webb collection. 130/.

The mouth is cylindrical, and its diameter is considerably within that of the body, which is acorn-shaped, with the widest part uppermost. Round the circumference are oval medallions, three of which contain heads, two being female, and finely designed.

The stem has a knop, and is rooted into the foot in a bold collar. The surfaces of the stem and knop are beaten and chased with arabesques, masks, and grotesques; and the wide surface of the foot is decorated with strapwork and arabesques.

Much splendour is given to the cup by the judicious distribution of the oval medallions, most of which remain polished and luminous in contrast with the delicate reliefs and lines of the rest of the decoration.

The shape and position of the cylindrical mouth indicate that this cup has been double, and that the two mouths have fitted one into the other.

4297. '57.

TANKARD: silver parcel gilt, cylindrical, with a band of heads and scrolls engraved on the body, and terminal female figure on the handle. German. Dated 1567. H. $4\frac{5}{8}$ in., W. 4 in. 12/.

The base is wider than the lip, and the cover is covered with a central medallion surrounded by a collar. A band of engraving surrounds the middle of the body; it is made up of four circles, in which are heads after the antique, designed with great spirit, and scroll work round.

The handle is a bold scroll, with a female terminal figure on the hip, and a volute finish at the point of junction.

The purchase is a fyren with two tails rolled over.

On the medallion of the cover two coats of arms and two names and the date are engraved. The arms are—1. A kingfisher in bend (no tinctures). 2. Per pale, argent and or, a demi-eagle of the second. Two surnames, REPPIN and KINIGVT, and the date, 1567, surround these two coats.

The bands and all the wrought portions are gilt; the rest is silver.

627. '72.

CUP, Tazza: silver-gilt, with wide circular dish, engraved with a composition representing Joseph entertaining his brothers, and an inscription outside in German characters. Nuremburg. 16th century. H. $9\frac{5}{8}$ in., diam. $7\frac{7}{8}$ in. 15l.

The dish is a segment of a globe; the stem is baluster-shaped, smooth on the surface, and stands on a round pedestal base with spreading foot.

The decoration consists in an engraved composition in the bottom of the dish, representing the entertainment of his brethren by the patriarch Joseph. The composition is like those of Paolo Veronese. The brothers are seated at a long table, and Joseph, with his back to the spectator, is seated by himself. Attendants with wine jars are serving on the other side of the scene; a large room with arched windows looking on a public square.

In this background are two sides of one of the principal squares of a German capital. A square dome-roofed tower ends one side, and a building, representing something like a town hall, with flights of steps leading to a doorway, some height up, is distinguishable on another; a fountain is shown in the middle.

Under the bowl, just below the lip, a legend in German letters runs as follows:

**Joseph sein Brudern ein mahlzeit gab: sein herz zu
öffnen es ein anlab war: ein geschir ins Bad wir thund
dar reichen euch herr Statthalter zum Liebes-Zeichen.**



69 SILVER GILT VASE WITH CAMEOS GERMAN CH CA 1530
B.K.M. (319) W.M. MCGILL PICT

i.e., As the feast of Joseph to his brethren was an occasion that opened his heart, so has been this gift of a bath or fountain. Whether this refers to the cup or to the fountain represented in the engraving is doubtful.

319. '54.

CUP and Cover: silver-gilt, chased with arabesques, and mounted with onyx cameos. German. 16th century. H. $6\frac{1}{4}$ in., diam. $2\frac{7}{8}$ in. 50%.

It is a model on a small scale of a large crater or classical vase. The bottom is gadrooned, and these members make it wider than the portion above, which has a bold spreading lip or margin. It stands on a vase-shaped stem with three scroll handles. The foot is convex, and round it are set four round onyx cameo classic heads. The cover is surmounted by a tiny vase furnished, like the stem, with handle scrolls attached. Round the upper body of the cup and round the outer mould of the cover are set onyx cameo heads. Between the cameos on the body the space is beaten up with cupids, scrollwork, and arabesques of excellent design and execution.

The scale of this piece, as will be seen by the measurements, is small, and the details are proportionate, but all of the most careful execution.

See etched illustration.

4395. '57.

CUP: silver parcel gilt, with engraved bands of foliage and resting on three hawks' bells. German. 16th century. H. 5 in., diam. $3\frac{3}{8}$ in. 8%.

It is bell-shaped, contracts in a shallow necking under the cup, and expands with a flat, torus moulded, base. There are bands of engraved foliage under the lip and round the middle, and chased leaf work in relief on the foot. These parts are gilt. The feet below are three hawk bells connected with the rest by scrolls or spirals of metal.

4688. '58.

CUP: silver, engraved with strapwork and busts, and with rows of bulbs on the lower part. German. 16th century. H. $3\frac{3}{4}$ in., diam. $3\frac{1}{4}$ in. 6% 10s.

The mouth is slightly belled; under the lip there is engraving collected in masses of strapwork, with heads introduced, and leaving much of the surface plain. The lower half is made up in rows of round growing seeds pierced by a point; a row of balls round the bottom rim.

8494. '63.

CUP: silver parcel gilt, embossed and engraved with strap ornament. German. 16th century. H. $4\frac{1}{8}$ in., diam. $3\frac{1}{4}$ in. 5*l*.

Bell-shaped, the upper sides plain, with strapwork in spaces, coming down at intervals on the burnished surface. The lower part is embossed with bud-shaped lumps beaten up, and a fret rudely chased runs round a projecting foot-moulding. The engraved and chased bands are gilt.

6581. '59.

CUP and Cover: silver-gilt, chased, on baluster stem, with brackets attached. Inside the lid is an armorial shield with a monogram. German. 16th century. H. 8 in., diam. $2\frac{7}{8}$ in. 36*l*.

The cup is of a reverted acorn shape, the lower part much reduced. It stands on a vase-shaped stem, with three scroll handles and a bold convex spreading foot. The cover is wide and then narrower, to answer to the two diameters of the body, and short scrolls are attached to the two principal divisions, with a knob on the top.

The larger surfaces have beaten and chased scrolls, fruit, masks, and strapwork, and the ground is stippled with the point.

77. '66.

CUP and Cover: silver-gilt, chased with strapwork. German. 16th century. H. $11\frac{3}{4}$ in., diam. 4 in. 15*l*.

The body is trumpet-mouthed, the stem quite straight, round, with spiral lines, a bold flat collar half way down, and a foot in two convex masses. The sides are chased with interlaced strapwork gathered into

spaces that come down in long points on the surface, which is otherwise plain.

The cover is convex, and has a knob of beaten silver work on the top.

623. '65.

CUP, Tazza : silver-gilt, beaten and chased. In the bowl is a representation of the Deluge, with the ark in a central boss ; the stem and foot are chased with sirens and sea-monsters. Augsburg. 16th century. H. 5 in., diam. $7\frac{3}{8}$ in. Soulages collection. 40%.

The dish is flat, and the upper portion without ornament. The Deluge is represented by waves in consecutive circles forming a broad band that fills the bottom. In these are seen tops of rocks, a rider swimming, a father trying to reach a dry peak, a mother with a drowned child on her knees sits despairing. The ark swims on through the general destruction. Round the waves is a band of clouds, showing lightning and storms, lines that fall diagonally on the lower belt of waves. In the middle of the dish a raised medallion contains a further representation of the ark, with waves and storms all around. These decorations are all beaten up and chased with the point.

The stem is a baluster standing on a round pedestal that curves out, spreading into a round concave foot. On the former are sirens, two tailed, and ranged decoratively round the knob. Below, whales, hippocamps, and various monsters are careering through a belt of waves. These are beaten up and chased. The decorations on the stem are chased, and are in considerable relief.

4636. '58.

CHALICE and Paten : silver, goblet-shaped, on a stem and foot. The paten serves as a cover to the cup, has a flat top engraved with a rose, and round the cup is a band of engraved work. English. 16th century. H. $7\frac{3}{4}$ in., diam. $3\frac{5}{8}$ in. 10%.

The chalice is slightly bell-shaped, plain, except a band of engraved leaf work. Similar work surrounds the outer rim of the paten, which

fits like a lid to the mouth of the cup ; it has a foot which serves as a handle when on the chalice. On the flat surface is engraved a Tudor rose. Of the time of queen Elizabeth.

551. '74.

SUGAR Caster: silver-gilt, chased with figures of virtues, surmounted by a figure of St. George and a legend. English. 16th century. H. $6\frac{1}{4}$ in., diam. $3\frac{1}{2}$ in. 30/.

Cylindrical in outline, with a flat top, slightly smaller than the rest of the piece : it stands on a spreading base, to which are joined three feet spreading outwards.

The sides are divided into two horizontal bands. Round the upper are lozenge-shaped cartouches of strapwork, with cherubs in the middle and pierced heart-shaped holes in the intervals. The lower division has three cartouches of strapwork and arabesque foliage, richly composed, and figures of the theological virtues, Faith, Hope, and Charity, in the middle of each.

Below these two divisions are three cherubs, and the three feet already alluded to are compositions of beaten work, cupids surrounded by scrolls.

On the top is the figure of St. George slaying the dragon, and the legend: EN HONNEUR DU SOUVERAIN DU TRES NOBLE ORDRE DE LA JARTIERE.

The scroll compositions on the principal band or circle are in thick relief and admirably designed. The outline of the whole piece is nearly such as will be met with in sugar casters of a later date.

302. '66.

CHALICE: silver-gilt, with foliated scroll work and half figures of saints, beaten and chiselled. Spanish. 16th century. H. $9\frac{1}{4}$ in., W. $6\frac{3}{4}$ in. 25/ 13s.

The lip is bell-shaped, and it is held in a saucer with four sets of loops on the cresting, making the cup vase-shaped, and showing that it has had a cover strapped to it supporting a monstiance. The stem is candelabrum-shaped, and has various projections, of which the most

prominent can hardly be described as a knop. Four pairs of detached scrolls of metal fill up the largest necking, the ends curling over in flower leaves. Masks, strapwork, and cherub heads in high relief are placed on the shoulder of the vase-shaped cup and on part of the knop. A broad collar above the foot is covered with massive strapwork, and the foot is worked over with decoration of the same kind, riveted on. In this there are four cartouches containing demi-figures in bas-reliefs: 1. Our Lord carrying His cross; 2. The blessed Virgin; 3. St. John the baptist; 4. St. Francis of Assisi. The space round is filled with masks, pendant draperies, and fruit.

The embossing on the saucer of the cup, and on the collars and base, is of the most massive description, and stands up in high relief, but these parts are not separate pieces riveted on as in the instance of No. 132. '73.

This chalice is attributed by Mr. Riaño to Alonso Dueñas of Salamanca.

2103. '55.

CHALICE: silver-gilt, with rosettes of enamel on the knop and foot. Italian. 16th century(?). H. $7\frac{1}{8}$ in., diam. $4\frac{5}{8}$ in. Bernal collection. 17/.

Bell-shaped at the lip; a cresting of small curves and flowers round the saucer that holds the cup. The stem is straight. The knop has six six-foiled projections on the circumference, each ornamented with a small flower composed of seven beads of enamel. The foot has six medallions of the same kind. An elegant pierced border runs round the foot, which gives a peculiar delicacy to the finishing of this portion.

314. '64.

PAX: silver-gilt, of architectural design; in the centre is a group in full relief of the Virgin giving the chasuble to St. Ildefonso. Spanish (Salamanca?). 16th century. $10\frac{1}{4}$ in. by $5\frac{1}{2}$ in. 73/. 13s. 8d.

An architectural frontispiece consisting of an arch under an architrave supported by candelabrum-shaped columns standing on a projecting dado. It is surmounted by a pediment.



Finials made up of a chalice and paten stand over the extremities of the corona. Over the pediment is a detached anthemium ornament; inside is a bas-relief of the Eternal Father, supported by two cherubs. The frieze is made up with architectural ornament.

The central panel is framed in by pilasters, and the piers that form its sides are covered by scrolls of foliage, with heraldic shields in the two upper angles. The dado has a central projection, forming a circular pedestal, the two flanks curving back again. On the fronts of these portions, and of the projecting dados of the side supports, are scrolls of foliage, and shields. A radiating sun in silver gilt is set on the pedestal, and on the rays the symbolic Lamb. Immediately overhead, projecting from the middle of the entablature, is a circular plate or hood, to which three cherub heads in slight relief act as supports. The upper surface is a pedestal for an image of a sainted monk.

In the panel there is a beautiful composition in relief representing St. Ildefonsus, clothed with the vestments of the mass. The saint kneels before the blessed Virgin, his hands clasped in devotion. She bends forward, her mantle supported by cherubs, by whom she is borne. She lifts the chasuble which she puts to her lips; an angel holds the other end of the vestment which they are about to pass over the head of the saint, who is vested in an alb and maniple. Another angel stands behind her.

The head, hands, and all portions of the flesh throughout are in silver.

The central composition is well modelled, and represents the school of religious goldsmiths so widely established in Spain during the 16th and 17th centuries. The decorations of the architecture, and the mixture of silver and gold, give both richness and delicacy to the entire composition. Mr. Riaño attributes this piece to Alonso Dueñas of Salamanca.

305. '66.

CROSS: for processional use; silver parcel gilt, ornamented with foliage, statuettes of saints and the evangelists, with their emblems. Spanish. 16th century. H. 3 ft. 2½ in., W. 1 ft. 8 in. 210*l.* 10*s.* 5*d.*

This rich example of 16th century metal work is full of detail, more effective for the distance at which it would be seen when used in processions than when examined more closely.

To begin with the base : this is a round shrine or temple standing on a bold projecting bracket, under which is a collar with masks and strapwork, and again a smaller bracket or nest of leaf work. A portion of stem, round and with projecting ribs or quills on it, joins these brackets to a flat collar into which the wooden staff has been originally inserted.

The round shrine has six pairs of coupled Roman Doric columns on the face, which divide it into the same number of spaces, each containing a niche. The niches are covered by semi-domes, and under them are six standing figures of saints in silver gilt. They are not all very exactly defined by emblems. The saints represented are : St. Peter, St. Paul, St. Andrew, St. Clare (holding a pyx or ciborium) ; a military figure, probably the good Centurion, and a female figure holding the stem of a tree in one hand and a dish in the other, perhaps St. Mary Magdalen.

Above this portion is a cornice on which are six brackets corresponding to the coupled columns below. The brackets have the shape of an elongated S, with a mask on the convex surface of the stem and architectural pinnacles in front, which give them the character of small flying buttresses, supporting a smaller architectural drum divided like the circular portion below. In the six smaller niches on this part there are, as in the lower circle, six small figures of silver-gilt : St. Margaret, St. Lucy, St. Sebastian, St. Austin, St. Anthony, and St. Nicolas. There is a flat boss ornamented with strapwork over this drum, and six round knobs on the edge of it mark the places of the six buttresses below. On this boss is a square socket, into which the cross is dropped, and where it can be fastened or removed by means of a pin.

The cross ends with four round frames or medallions, one on each arm, and there is a fifth larger round frame at the point of intersection ; these are filled with decoration. The centre frame contains a landscape with Calvary and the three crosses on one side, mountains on the other, on points of which are steeples, towers, obelisks, and in the centre a man on the walls and towers of Jerusalem : and in the foreground, highly relieved from these distant features, are a line of walls, towers, and gates of the outer circuit of the city. The sun and moon are in high relief in the sky above. Round this central medallion, between the four arms of the cross, are finials composed of four bracket-shaped pieces of gilt metal meeting in a collar-like metal finish. The circles, at the ends of the arms of the cross, contain figures ; the top circle, Ecclesia, a pelican feeding her young with her blood ; right arm, a kneeling figure, perhaps one of the Marys ; the left arm, the circle has lost the figure belonging to it ; circle at the foot, St. Mary Magdalen holding a vessel of unguents. Round each circle are

three cherubs with expanded wings, forming bold bands of ornament at the extremities of the cross. Between the circles and the centre are oval cartouches, containing demi-figures, the four doctors,—St. Gregory, who looks out of the frame; St. Ambrose holding a church in his hand; (St. Austin left), and below St. Jerome, holding a book and a pastoral staff, and with a lion by his side.

On either side of these cartouche medallions are the attributes of death. All the edges of the cross are round scroll work occasionally rolling over and forming small projections on the outline in addition to the more important ornaments already named.

The image of the Saviour is in silver gilt; the arms are strained quite straight, and the knees much bent: the eyes are closed in death.

On the back there are circles corresponding to those in front, and the outer projections, cartouches, &c. are the same. In the central medallion is the Assumption; the blessed Virgin ascends on clouds supported by cherubs; two angels uphold her waist, and two crown her head above. The four circles on the extremities are filled by the four evangelists, and the intervening cartouches by demi-figures of St. Peter, St. Paul, St. Andrew, and a fourth dressed in a gown, and with a cap on his head, perhaps the artist.

In the places where the attributes of death are shown on the front there are flying or standing angels with clouds, &c., some holding emblems of the Passion.

This piece like the last is attributed by Mr. Riaño to Alonso Dueñas.

All the figures are gilt.

The effect of the architectonic details and ornaments is rich, though much of the work is rough and florid. The figures and bas-reliefs are somewhat exaggerated in the pose and movement given to the draperies; nor do they exhibit much care in design or execution; but the whole piece is well calculated to show at a distance, and the variations of outline and surface, the contrast of the white silver and the gilt figures and ornaments tell, as they are intended to do, amidst the movement and colours of long ceremonial processions.

178. '64.

IMAGE of St. Christopher: silver parcel gilt, part of a sacred vessel or reliquary. Spanish. 16th century. H. $3\frac{1}{4}$ in., W. $1\frac{3}{4}$ in. *il.* 175. 10d.

The saint is clothed in a tunic girt round the waist, with the legs and arms nude, has a *toga* over the shoulders, and supports himself by a tree. The Holy Child is seated on his shoulder. Something of the violence of action common in north German and Flemish art of the 14th century is seen in the disposition of the figure, but it is full of life and spirit.

★

179. '64.

IMAGE of St. George, with the dragon: silver-gilt, part of a sacred vessel. Spanish. 16th century. H. 3 in., W. 1½ in. 1l. 17s. 10d.

The saint is armed in a classic helmet, cuirass shaped to the body; skirt of leather thongs, greaves, and shield in the shape of a mask. He is transfixing the dragon with a spear, that monster having its tail round the legs of St. George.

293. '66.

CROSS: of gilt bronze, with double transoms and pierced for hanging, engraved and inscribed on both sides. Spanish. 16th century. L. 4 in., W. 2 in. 10s.

The ends are spread out; there are a shorter and a longer transom, and the foot is finished as the ends of the other members are. On the front is the Redeemer dying on the cross, delicately engraved, and the legend, somewhat contracted, DOMINE MEMENTO MEI.

On the reverse is the image of the blessed Virgin, with the legend, SINE PECCADO ORIGINAL, engraved in the same way as on the front. It has a piercing above for hanging but no receptacle for relics. It is of the beginning of the 16th century, if not of earlier date by some years.

190. '66.

MONSTRANCE: gilt metal; a triangular shrine supported on dwarf columns with kneeling angels, above which is a smaller shrine surmounted by a crucifix standing on

an ornamented stem. Spanish. 16th century. H. $19\frac{1}{2}$ in., W. $8\frac{1}{2}$ in. 8l.

In two stages. The lower stands on a flat triangular base, each of the three sides having a semicircular projection. Two small crosses on this flat form indicate which side is the front. Three holes show that a glass cylinder has been fastened into the middle. On each angle is a baluster-shaped column which supports the top of this lower stage. Two demi-figures of angels held on pieces of metal are carried out on the flanks of the front.

The columns have posts or finials ornamented with scroll metal work on the upper stage, and these are connected by double volutes of acanthus stem, with a small circular canopy on three baluster-shaped columns covered by a dome.

The stem is round; the knop ornamented with cherubs' heads round the circumference. The foot triangular with half circles projecting on the sides.

1166. '71.

RELIQUARY: brass, and enamel; a crowned monogram in the middle. Spanish (Cordova). Late 16th century. H. $2\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. 5s.

A square frame, richly pierced and decorated at the back. The frame is surrounded by a pierced cusped edging, covered with thick enamel on the upper surfaces of the metal. Palm branches and the monogram of the blessed Virgin are placed in the middle; this work pierced and enamelled in the same way as the edge.

153. '66.

IMAGE of the blessed Virgin and Holy Child: gilt bronze. Spanish. Late 16th century. H. $8\frac{5}{8}$ in. 2l. 3s. 1d.

The Virgin is crowned with a coronet of broad points or notches, the hair is divided over the forehead, and partly hidden by a striped veil or scarf. She wraps in her mantle the infant Saviour, whose head leans against her cheek. He is without a tunic.

The pose and action are those of the *Madonna della seggiola* of Raffaele. The work is boldly but rudely executed.

154. '66.

IMAGE of St. Joseph: gilt bronze. Spanish. Late 16th century. H. $8\frac{1}{4}$ in. 1l. 2s.

The saint wears a classic tunic and a toga with a fringe like those of Raffaele's apostles. The toga is wrapped round the upper part of the body as well as a striped scarf. The legs are clothed in buskins and the feet in sandals. In one hand he grasps a square bar looking like the hilt of a classic scimitar. This would make it doubtful whether the image was not that of St. Paul. It is, however, so like the last described in character that it is probably intended for St. Joseph, and has been part of a composition.

109. '64.

IMAGE: in gilt bronze, partly coloured, of St. Anne, the blessed Virgin and infant Christ. Spanish, ascribed to Pompeo Leoni. 16th century. H. $12\frac{1}{2}$ in., W. $7\frac{1}{2}$ in. 8l.

St. Anne, a tall upright figure, with a very short waist, is seated to the left; she is veiled, and her feet are supported on a closed book as a footstool. To her right sits the blessed Virgin, round whose neck her right arm is thrown. The Virgin has loose hair parted across the forehead. Her gown flows loose, and a mantle is round her, gathered under the arms and flowing from the waist in radiating folds to the ground. The infant Saviour is seated in her lap, and the left hand of St. Anne rests on her knee, making the upper circle of the composition complete.

The flesh has been coloured.

213. '66.

BOWL: silver, parcel gilt; the bottom bossed and ornamented with foliage in beaten work. In the centre is a medallion of the Veronica, with legend. Spanish or Portuguese (?). 16th century. H. $2\frac{5}{8}$ in., diam. $8\frac{3}{8}$ in. 8l. 2s. 6d.

The section is that of a plain round saucer, with a boss in the middle. It stands on a base beaten out into a rim of fine gadroon work. The

inside is beaten up into a border of leaves of Gothic character with conventional fruit and a border of small bosses.

The central medallion contains a Veronica cloth and image in relief. Round this is a gilt border of the same kind of gadroon work as runs round the foot. The legend is *SALVE SANCTA FACIES*.

The leaf work is like that of the 15th century, but the piece is probably not older than the beginning of the 16th.

214. '66.

BOWL: silver, parcel gilt; the bottom bossed and ornamented with strap and foliage beaten work. Spanish or Portuguese (?). 16th century. H. $2\frac{1}{2}$ in., diam. $8\frac{1}{2}$ in. *sl. 2s. 6d.*

This bowl is like the last in section, and, like it, stands on a rim or foot, beaten up with the same delicate gadroon border.

In the middle, which is rather less convex than that of the last, are five circles of twined strapwork, in which and in the intervals there runs a rolling arabesque design in rather bold relief.

3641. '56.

CUP and Cover: agate, mounted in silver-gilt. German. 16th century. H. $1\frac{3}{4}$ in., W. 3 in. *3l.*

Two flat scroll handles and delicately worked rims enclose this beautiful little vase.

1056. '71.

CUP: crystal, carved in form of a shell with scroll ornament, with a dolphin at the back ridden by a young silver-gilt and enamelled triton; the stem formed by a three-headed silver-gilt and enamelled dragon holding a shield; the base crystal with silver rim, gilt and enamelled. German. The cup and base probably 14th century; the dolphin, shield, and

mounting, 16th or 17th century. H. $9\frac{1}{8}$ in., L. of cup, $8\frac{1}{4}$ in., W. of cup, $6\frac{1}{8}$ in. 80*l*.

The mounts are bold in design and enamelled with fine work in scrolls; much is white. It is possibly of later date than the beginning of the 17th century.

16. '66

RELIQUARY: rock crystal, oval, with scroll ornaments of silver, and a ring. Portuguese. 16th century. H. $4\frac{3}{4}$ in., W. 3 in. 1*l*. 11*s*.

It is in the form of an oval locket with flattened sides. Two pieces of crystal, one outside the other, follow the outline of the central part. They are bound at intervals with leaves and bold double *∞ ∞* shaped scrolls of silver, beaten into thin plate. These pairs meet in a flower at the ends and sides, and four balls or pearls of the same metal intervene between the pairs. It has a ring for suspension.

902. '75.

SALT Cellar: in shape of a font; silver-gilt, hexagonal, with flowers in translucent enamel. In the sides are medallions of lapis lazuli and agate; the knop is formed of crystal: the foot and the lower part of the body are ornamented with applied strapwork. Florentine. 16th century. H. $4\frac{3}{8}$ in., diam. $2\frac{1}{4}$ in. 18*l*.

This piece of silversmiths' work originally formed part of the altar cross, No. 757. '64 (*see* p. 121). It has been recently set in its present shape.

38. '67.

CUP: agate, mounted in silver-gilt, the stem with masks and animals in relief. English. Hall mark, 1567. H. $7\frac{7}{8}$ in., diam. $3\frac{5}{8}$ in. 350*l*.

A vase-shaped stem supports a bowl that holds the cup. The foot stands on four dolphins; snails and other objects are boldly embossed on the stem and foot.

9. '66.

MONSTRANCE: silver-gilt, beaten up with the instruments of the Passion, and surmounted by a cross. Portuguese. 16th century. H. $16\frac{1}{4}$ in., W. $6\frac{7}{8}$ in. 12*l.* 17*s.* 10*d.*

The monstrance is of glass, round, and is supported by two baluster shaped columnar uprights. An horizontal bar, with two S shaped brackets under it, support this baluster and connect the frame they form with the stem. Bold S shaped scroll brackets, with leaf work on the central flank, touch the uprights, the circle containing the monstrance, and a knob and cross, which surmount the whole. Little bells are hung under the lower brackets that connect the square frame with the stem.

The crystal case is set in a fleur-de-lys rim of metal work.

The foot spreads at the base and is richly ornamented in beaten work. Three compositions represent the crown of thorns, pillar of scourging, and the three nails of the cross: three vases intervene. The stem is straight, and a large knob, with perpendicular flutings, is placed for convenience of holding just under the lower member of the superstructure.

4893. '58.

CUP: cocoa nut, mounted in silver, and with silver cover. The cocoa nut minutely carved with eight scriptural subjects; the cover chased with masks and cartouches, surmounted by a female figure. English. The cocoa nut bears the initials G. H., and the date 1576. H. 13 in., diam. $4\frac{1}{8}$ in. 80*l.*

The carving is exceedingly delicate and well designed. Baluster shaped stem and knops, four bands of bold embossed work to hold the cup, and bold embossed ornament on the foot and other mounts.

2119. '55.

JUG: stoneware, mounted in silver, with three terminal figures, and the contest of Hercules and Cerberus on the lid. German. 16th century. H. $6\frac{1}{4}$ in., W. $5\frac{3}{4}$ in. Bernal collection. 30/.

The cover, purchase, and mountings are richly embossed. The combat of Hercules and Cerberus is embossed on the cover. Round the composition runs the legend,

HERCULES UT VICIT MONSTROSO CORPORE CERBRUM
TARTAREAS CHRISTUS FAUCES SIC MORTE SUBEGIT.

226. '66.

TRIPTYCH: (the case) silver-gilt, with scenes from the Passion carved in wood. Spanish or Portuguese. 16th century. H. $3\frac{1}{8}$ in., W. $3\frac{1}{8}$ in. 8/.

The triptych is of boxwood, set in a casing of metal gilt and chased with large damask design. The top is shaped into a trefoil, the intervals between the three curves being concave, not meeting in a point. The central subject represented is the Descent from the Cross.

At the foot is seen a group, the Marys and St. John, the blessed Virgin lies fainting on the ground while they tend her.

On the right shutter (spectator's left) is the Scourging of our Lord. Below is the carrying of the cross.

On the left shutter is the address to the women of Jerusalem. Below is the mocking of our Lord in the hall of the prætorium.

The space between the figures is cut away, so that they form a composition and the background is green enamel. The dimensions of the many figures are minute; the small figures being scarcely half an inch in height. The architectural and other details are proportioned to the scale of the figures.

45. '74.

MAZER Bowl: wood, with silver-gilt mounting. Inside is a raised boss containing a medallion engraved with the holy Rood, once enamelled, around which is the inscription,

"Robert Walker . . . Ihesus" (College?). The bottom is incised with a star, the letters P.P.T.R., and the date 1578. English. 16th century. H. $2\frac{5}{8}$ in., diam. $7\frac{3}{4}$ in. 15/.

Of turned maple, much worn. The rim is of plain metal. The medallion on the bowl is bossed up on spreading mouldings, chased with plain patterns.

604. '64.

MOUNT of a Scabbard: silver, hammered with foliage, and two medallion busts of F. Barbarossa and John of Leyden. German. 16th century. L. 5 in., W. $1\frac{1}{2}$ in. 5/.

Rudely bossed up, but of bold design.

4869. '58.

CUP: nautilus shell, with scrolls carved in relief in front; mounted in silver-gilt, on a circular stem and foot, chased with fish in medallions, fruit between, three projecting scrolls on the stem, and pendants between each; on the top is a figure of Neptune holding a trident. Dutch. About 1580. H. 12 in., W. 7 in. by $4\frac{1}{8}$ in. 40/.

It stands on a vase-shaped support, with three scroll handles and three rings. The top of the shell is mounted with a plate of metal representing a bearded mask, on which is a figure of Neptune.

2117. '55.

CUP and Cover: cocoa nut, in silver mounting, carved in three panels, with legend of Diana and Actæon, and other classical subjects; the mounting chased with cartouche work, masks, and fruit, surmounted by a statuette. Dutch. About 1580. H. $12\frac{1}{2}$ in., diam. $3\frac{7}{8}$ in. Bernal collection. 19/ 10s.

The stem bauster-shaped. The silver mountings are all boldly beaten up with arabesque and flower work. The top is surmounted by a warrior in classic armour, with shield bearing a ring.

7915. '62.

JUG: Chinese porcelain, octagonal, white and blue; mounted in silver-gilt chased work. English. Hall mark, 1585. H. 10 in., W. $6\frac{3}{4}$ in. by $4\frac{1}{2}$ in. 75/.

The jug is elegant in shape; an upright spout is connected with the body by a scroll of the same material. The moulds on the neck, lid, purchase, and foot are fruit and flower work boldly embossed; a small angel forms the purchase.

8457. '63.

EWER: Cologne ware, cream colour, mounted in silver. English. Dated 1590. H. $10\frac{3}{4}$ in., W. $8\frac{1}{2}$ in. by $4\frac{1}{2}$ in. 33/.

The cover is convex, chased with an heraldic shield; two coats impaled on a lozenge, but much worn: 1. barry, argent and fable; 2. a lion rampant; two marks seem to be hall marks.

2187. '55.

DAGGER: broad blade, in a sheath of gilt and chased metal, embossed with the story of Virginia; with places for a knife and fork. German. Dated 1592. L. 17 in. Bernal collection. 12/.

The sheath, which is all that is here treated of, is of gilt metal pierced, and contains a composition of warriors in bold relief. Virginius, a bearded man, holds his daughter Virginia, with one hand, and is about to pierce her with a long sword he holds in the other. A sitting king, on whose throne is written APPIVS CLAVDIVS, stretches out his sceptre to save her; warriors are fighting all round VIRGINIUS, VIRGINIA, APPIUS CLAUDIUS, on scrolls, indicate the war cries of the combatants. All wear classical armour and dresses.

2258. '55.

SPOON and Fork: silver, jointed, the stem surmounted by a man with a beard reaching to his knees, inscription stating that Claes Joost ordered this spoon to be made at Genoa in 1592. Italian. 16th century. L. $6\frac{1}{4}$ in. Bernal collection. 6l.

The spoon has loops to hold the prongs of the fork; the fork is hinged, but has a piece which can be held on the stem by the loop contrived for that purpose. The figure that finishes the handle draws out of it, and the tail becomes a tooth pick. On the six narrow sides of the handle is the legend in black letter:

**Claes Joost · Steffen Soon · Sout man heestse ·
laten maken · in italpen tot · Genoua 1592 ·**

66. '67.

MEDALLION: elliptic, silver-gilt, with open scroll work, and suspensory chain. Obverse, bust of John Philip, bishop of Bamberg. Reverse, the arms of the see and of the bishop. German. Dated 1601. L. $2\frac{1}{2}$ in., W. $1\frac{3}{8}$ in. Tros collection. 7l. 4s.

The bust is looking to the right, dressed in a ruff, and wearing a moustache. Round it are the words, JOAN PHILIP, EPIS. BAMBERG, ÆTAT 44. The edges are enriched with open scrolls of metal and chains for suspension.

On the reverse are the crown, imperial cross, and crozier in saltire, and two shields: 1. A lion rampant, over all a bar sinister; 2, a goat's head cusped; no indications of tincture.

318. '54.

CUP, Tazza: silver-gilt, chased in relief, with a composition representing Lot and his daughters, surrounded by a pierced border, set with turquoises. The stem is a

nude female figure beside a tree. German. Dated 1604. H. $6\frac{3}{4}$ in., diam. $5\frac{1}{2}$ in. 35/.

The dish contains a landscape full of detail, in the middle of which the drunkenness of Lot is represented. He is embracing one of the two female figures; another holds a classic vase in her hand.

The edge of the dish is flat, of thick metal pierced; a scroll, rather heavy for the delicacy of the reliefs, with small turquoises set at intervals.

The stem is a nude female figure in silver. She is well proportioned, and leans gracefully against the stem of a tree; stands on a pedestal formed by coved plates top and bottom; a round support, and five light scrolls of solid metal, connect the upper and lower portions.

In the figure of the supporting nymph, and those of the patriarch and his daughter, there is much of the grace of old Italian design. This is particularly the case with the figure in the round that forms the stem. It lacks, however, the vigour and simplicity of work on this scale belonging to the best time.

4860. '58.

TANKARD: silver-gilt, cylindrical, chased with medallions containing classical deities surrounded by scrolls and masks; the cover surmounted by a cock supporting an armorial shield. German. Dated 1605. H. 13 in., diam. $8\frac{1}{2}$ in. 115/.

The body is wider at the bottom than the top; the cover bulges round over the circumference of the lip. The handle is a large curved scroll, attached to the bottom with a small volute. Down the outer side this part is ornamented with a row of gilt balls. The purchase is a double volute of metal. Round the body, in medallions, are bas-reliefs representing: 1. Venus, with attributes of Mercury, and holding a flaming heart in one hand; 2. Diana, helmeted, and with her usual attributes; and 3. Plenty or Peace holding a palm, while she suckles an infant, and another holds a flaming heart and reaches up to her. Canopies and arabesques, the ends of which form medallions, fill up the intervening spaces.

On the cover is placed a cock supporting an heraldic shield charged; or, on a fess, purple, a demi-wolf rampant; and inscribed S. H. 1605.

847. '70.

MACE: silver, parcel-gilt, the top mushroom shaped, surrounded by a cresting, and containing in the cup the royal arms of the three kingdoms. English. About 1610. L. $15\frac{7}{8}$ in., diam. top, $2\frac{1}{2}$ in. 35/.

The stem is plain with two belts of reed lines, and one at each of the ends. The head spreads out in a flat saucer-shape, and is surrounded by a crown of interlaced half-circles with trefoils on the points. In the hollow of the cup are the arms of England and France quarterly with Scotland and Ireland, gilt. The reverse end has eight plates standing out edgewise (like the military mace of the middle ages) and a ring for suspension. It is said to have belonged to the corporation of Chichester.

2267. '55.

SPOON: silver parcel gilt, spirally twisted stem, pomiform knob, the bowl engraved with a star and date 1611. French. L. 6 in. Bernal collection. 4/ 10s.

The lower part of the stem is square, the upper twisted, the bowl large.

5964. '59.

CUP and Cover: silver gilt, with bands of scroll work in high relief, and of engraving on a burnished surface. On the stem are two sets of scrolls. English. Hall mark of 1611. H. $18\frac{1}{2}$ in., diam. $6\frac{3}{4}$ in. 260/.

This beautiful cup is egg-shaped in the body. The surface of that part is divided into bands. Three of these are covered with delicate relieved scrolls formed by round wire soldered to the surface. The scrolls are in pairs, turning downwards in two volutes. They spring from upright lines, are met at the junctions by others, and the bottom of the band has a line of short curves touching and joining the uprights. Pairs of small volutes are placed at the junction of these curves under those first described. Pearl beads are placed on the uprights, in the

eyes of volutes, and at other intervals, giving a peculiar richness and brilliancy to this part of the ornament.

The plain bands between these are delicately engraved with hunting subjects. On the uppermost are represented a stag, hunters, and a landscape: on the lower bands, hounds, and huntsmen hallooing and cheering their dogs, and armed with boar spears.

The stem descends with neckings and collars to a foot with several moulded bands. The chief feature of the former is a classical vase with fluted neck and stem. It is the knop of the stem; the scroll work described already is again worked on the body; and over the neck three detached metal scrolls, with dragons on their hips and volutes at either end, complete the classical outline of the vase. This again stands on a base, forming the upper line of actual base of the cup. This base is a series of bold torus offsets of plain metal, with flutings and other ornament in the hollows and intervening zones. Three handle-shaped scrolls like those described, but smaller, stretch over the necking between the upper and lower zones of the base. On the first plain offset delicate flowers and leaves are engraved, and on the lowest and largest the scroll wire ornament of the upper parts is repeated.

The plain surfaces are engraved with such delicacy that their value as shining metal is not impaired, and the scroll work is complicated, but with regular recurrence; spots of light are obtained at orderly intervals by the beads, and the unity of the entire piece is well preserved by the recurrence in zones of the same class of surface ornament throughout the body, stem, and foot. The precious nature of the material is kept in remembrance by the fineness of the imposed ornament, the delicacy of the engraving, and the frequent display of burnished surface. The workmanship is good throughout.

Figured, chromolithographs of objects in South Kensington museum.

126. '65.

MEDALLION: elliptic; the obverse chased in silver, with busts of James I. and his queen, and Charles prince of Wales; the reverse is chased with heraldic shields and inscriptions. English. About 1615. $2\frac{1}{2}$ in. by 2 in. 10/.

King James, a three-quarter face, looking to the left, and the queen to the right. He is in a ruff and stiff doublet, wears a high castor hat and feather looped up with a jewel. She wears a ruff and pearl earrings

and necklace. Prince Charles between and below the two heads. His hair is combed back and he wears a small ruff.

The engraving of the portraits is carefully executed and they are good likenesses.

On the reverse are two shields bearing the arms of England and Denmark and the badge of the principality of Wales and JACOBUS. D.G. Mag. Britt. et Hib. rex et Sereniss. Anna D.G. Mag. Britt. regina una cum Will. Pr. Carolo M. Britt. Princ. potentiss.

On two scrolls below, *Beati Pacifici. La mia grandezza fa eccello.*

2250. '55.

SUGAR Tongs: silver, with trefoil spring and leaf ends. English (?). Dated 1616. L. $5\frac{5}{8}$ in. Bernal collection. 1l. 8s.

A thin bar of silver bent into a bold trefoil head from which the ends spring apart, and with vine leaves half way down and on the ends of each member. It is difficult to decide whether the tongs are English or foreign.

163. '66.

PYX: silver-gilt, a flattened sphere, with ornament in relief and deep chasing, a cross on the cover. Portuguese. 17th century. H. $13\frac{1}{4}$ in., diam. $6\frac{1}{4}$ in. 19l.

A flattened spherical body, surmounted by a cross with baluster-shaped members, decorated with bands of strapwork of large and rather coarse execution. Cherubs are represented on the circumference among the strapwork and arabesque flowers. The stem is round, the knop vase-shaped, and the foot has a large torus moulding round it; all these parts are covered with bands of strapwork and foliage, like the cover and body.

6558. '59.

CUP: silver, parcel gilt. Round the top and bottom of the sides are bands of engraving, and an inscription in German. German. Early 17th century. H. $3\frac{3}{4}$ in., diam. $3\frac{3}{4}$ in. 15l.

Straight sides, slightly belled at the lip, and without foot, balls, or other supports. The gilt parts are bends of engraved scroll work running round immediately under the lip and above the bottom of the cup. Cartouches in these bands contain figure compositions of humorous kitchen scenes with backgrounds.

On the upper band is the following legend :

“ Im Jenner drinck Ich gutten weinn
Brauch kostlich Speiß zur wolluft mein.”

524. '72.

ALTAR Piece: a painting on marble set in a gilt frame, with figures in relief, lettered, P. I. C. V. P. Italian. 17th century. H. $19\frac{3}{4}$ in., W. $10\frac{3}{4}$ in. 10l. 10s.

A frame composed of open scroll work and architectonic ornament round a square painted panel.

The panel is a plaque of agate, on which is a “Riposo,” or noon-tide rest of the Holy Family during the flight into Egypt. A landscape is partly painted, partly expressed by the white and grey lines of the material itself. The blessed Virgin is seated in the foreground under the shadow of a rock, suckling the Infant Saviour, and St. Joseph reclines on the ground watching them.

On each side the frame are rich baluster-shaped columns; in the capitals, bases, and centres of which are set small precious stones and crystals.

The decoration round is a mixture of mythological and sacred subjects dispersed in groups amongst the scrolls of metal work. On the panel is an arched tympanum, wherein is Vulcan working at his forge, Venus and Cupid standing by. These figures are in gilt metal, and with them are two daisy-shaped flowers in thin metal enamelled green. Red flowers are placed under the horizontal member or cornice.

On each side are two-arched doorways, with figures of Mars and Jupiter; minute infants or angels surmount the arches. The arches rest on baluster columns set with small crystals and jewels; the same enrichment is placed on the pedestals of the statues.

The side arches are supported beneath by bold scrolls of beaten work, with the heads of horses at their outlet.

The top of the tympanum is finished with symmetrical scroll work and a vase with flowers.

The base of the panel frame has daisies of coloured enamel alternating with square stones, and the metal work below descends in a com-

plicated tail piece, containing in the middle a piece of green enamel, on which is the judgment of Paris; Juno seated, Minerva in the middle; Paris seated, with his dog beside him, stretches the apple to Venus, who stands in front of him. Under this plaque are the letters, P. I. C. V. P. in Roman capitals. In the scroll work that surrounds this group and contracts to a central point, gems and crystals are set at intervals, as well as red and green enamelled daifies.

The whole is placed in a frame covered with silk so as to make it convenient to carry about as a devotional tablet. The character, however, of the setting and of the groups and figures make it more probable that the painting has been an introduction or adaptation, and that the frame has been made to hold a portrait or mirror.

708. '68.

BOX: silver, cylindric, with head of king Charles I. on the lid, and that of queen Henrietta Maria on the base. Enclosed are thirty-five silver counters engraved with the effigies and arms of the royal families of England. English(?). 17th century. H. $1\frac{1}{2}$ in., diam. $1\frac{1}{4}$ in. 6*l.* 5*s.*

Perhaps of French workmanship.

1513. '55.

BOX: silver filigree, elliptic, with pierced scrolls; the centre of the cover gilt. Dutch(?). 17th century. H. $1\frac{1}{8}$ in., W. 3 in. by $2\frac{1}{2}$ in. 2*l.* 5*s.*

Filigree work in two layers, the outer thicker than the inner.

6767. '60.

BOX: silver, for a set of counters; the lid is pierced and has a profile portrait of Charles I. English. 17th century. Diam. $1\frac{1}{4}$ in. 15*s.*

A good portrait beaten up and pierced round.

520. '68.

TRIPTYCH: in a frame and pediment of carved ebony, containing four bas-reliefs beaten up in gilt bronze, representing scenes of the Passion of Our Lord. Italian. 17th century. H. 1 ft. 4 in., L. 2 ft. 4½ in. 13/.

The outer case is of ebony, with two round-headed panels on the middle and one on each leaf. Over the middle in a pediment two infant angels support a cross: this composition is carved in relief.

The gilt bas-reliefs are beaten up and chased. In the middle panels:—1. Our Lord bound to the pillar and scourged by two executioners with rods; an architectural background. 2. Our Lord brought from Pilate before Herod; one soldier holds Him by the girdle round the loins, another removes His purple robe; Herod, holding a sceptre, leans against a square altar; an architectural background. 3. Composition on the right, the Agony in the garden; our Lord kneels with an angel holding the chalice of His agony. 4. The crucifixion; St. Mary Magdalen embraces the feet of our Lord. The design follows the well-known crucifixion of Michelangelo.

The modelling is correctly studied from nature throughout.

395. '53.

VASE: nautilus shells in silver-gilt setting. Amphora shaped; the setting of beaten work representing grapes and birds, a caryatid figure on the back and front, two arabesque dragon-shaped handles. Dutch. 17th century. H. 13 in., W. 8¾ in. by 4½ in. 35/.

The shell is held by two dragon handles attached to a rim of beaten work. Two figures on the sides, of thin hammered work, appear to represent the sacrament of penance.

1556. '56.

ALTAR Piece: of Florentine pietra dura mosaic in an ebony frame, inlaid with silver. Painted in the middle with the Flight into Egypt on a slab of lapis lazuli. Florentine. 17th century. H. 1 ft. 8 in., W. 1 ft. 18/.

A classical architectural frontispiece, consisting of a broken pediment and cornice of ebony inlaid with silver, supported on columns made of root of amethyst, with gilt caps and bases, and resting on a dado. The spaces are divided into panels, in which are set blood-stone, tortoiseshell, jasper and pieces of marble.

The middle is filled by a slab of grey lapis lazuli, on which is painted a Flight into Egypt in oil colour. The blessed Virgin carrying the Infant Saviour is borne on an ass led by St. Joseph, with angels lighting them on the way. The lapis lazuli is left for a background.

1323. '54.

DINNER Service: agate, mounted with silver-gilt filigree; consisting of three salt cellars, 12 knives, 12 forks, and 12 spoons; the salt cellars formed each of four pieces of hollowed agate; agate handles to the knives, forks, and spoons. Italian. 17th century. Salt cellars, H. $1\frac{5}{8}$ in. square, W. $3\frac{3}{4}$ in. Knives, L. 7 in. Forks, L. 6 in. Spoons, L. $5\frac{1}{2}$ in. 30l.

The salt and spice holders have each four cups sunk in four separate pieces of polished grey agate. They are set in a convex frame of filigree silver-gilt, and four balls of the same work support it at the corners. A small ball flower of filigree is set in the centre between the four agate cups for a handle.

There is nothing worthy of special remark about the knives, forks, and spoons.

2263. '55.

SPOON: silver parcel gilt; the knob quadrangular with leaves and loose rings; short stem. German or Norwegian. 17th century. L. 6 in. Bernal collection. il. 10s.

The bowl is round, the handle flat, and the knob like the capital of a column.

2265. '55.

SPOON: silver parcel gilt, the bowl engraved with a large Maltese cross; at the end of handle a large square pommel; on the summit of each side is a trefoil, five silver rings attached. German or Norwegian. 17th century. L. $5\frac{3}{4}$ in. Bernal collection. 3*l.* 10*s.*

Very similar in character to the foregoing.

48. '64.

SPOON: silver; the bowl circular, the stem of twisted work, the handle ornamented with four trefoils. Norwegian. 17th century. L. 5 in. Given by G. Moffatt, Esq., M.P.

Like the two former spoons, but shorter.

542. '68.

CRUCIFIX: rock crystal, with crucifix and mount of silver gilt. French (?). 17th century. $4\frac{1}{2}$ in. by $2\frac{3}{4}$ in. 4*l.* 12*s.*

This cross is cut out of a single piece of crystal. It has a small figure of Our Lord on the front, and the crown of thorns in the centre at the back. The ends are set in silver-gilt casings, which are decorated with small anthemium ornament in relief. It has a ring on the top for suspension.

251. '74.

BOOK Cover: silver; (the book is an office of our Lady, Paris, 1635). French. $2\frac{1}{2}$ in. by $1\frac{3}{4}$ in. Webb collection. 16*l.*

The binding is covered with a plate of hammered silver with acanthus work, and a cherub head in the middle.

52. '65.

CUP and Cover: silver, two-handled. The bowls partly covered with leaf work, and the handles with terminal figures on their outer curves. English. Hall mark, 1638. H. $5\frac{5}{8}$ in., diam. $4\frac{1}{2}$ in. 29*l*.

The body bulges out at the bottom. This round surface is hammered and chased with tulips and conventional leaves. The cover is coved, and beaten and chased with the same foliage. Two bold handles, with demi-figures standing out in full relief on their shoulders, are set on each side. They start from the lip of the cup, and describe a full circle before they divide into two scrolls, which join the bulging base.

On the cover is a bold round double knob.

113. '64.

BASIN: silver, with flat openwork handle; for heating liquids over a lamp. English. Hall mark, 1638. H. $1\frac{1}{4}$ in., W. $5\frac{1}{4}$ in. 3*l*. 19*s*. 6*d*.

The handle is wide, of a single thickness, but spreading into three loops or hollow foils, with a circle between pierced with a trefoil.

285. '74.

SALT Cellar: toy vase; beaten silver, the cup six-lobed, the stem open, and the foot hexagonal. English (?). 17th century. H. $2\frac{3}{8}$ in., diam. $2\frac{1}{2}$ in. Webb collection. 8*l*.

The cup is beaten out something in the manner of 16th century German work, with small flowers made with a punch on each lobe; a stem in three scrolls and a convex foot with a rim of small knobs. Perhaps English.

1132. '64.

BOX: silver; polygonal, with fourteen sides chased with foliage and figures in the manner of J. Callot. French. 17th century. H. $1\frac{1}{2}$ in., diam. $1\frac{7}{8}$ in. 20/.

This box has 14 sides, six smaller than the other eight. The larger sides are engraved with figures in the manner of Jacques Callot, each surrounded by decorative foliage scrolls which form frames for the figures. The latter are carefully designed after the gallants of the day, and wear full hose tied at the knee, stockings, doublets, short cloaks, and broad brimmed hats. One side represents a gentleman in very close conversation with a lady. She is in a dress with a high collar. Two others are single figures playing violins, and the other five posturing in the attitudes common in the small engravings of Callot.

The smaller facets or sides are covered with graceful volutes of foliage. One side opens with a hinge and snap fastening.

9094. '63.

BOX: silver, circular, engraved with sacred allegories and legends in Dutch. 17th century. Diam. $2\frac{1}{2}$ in. Given by J. M. Lockyer, Esq.

A flat circular box, as if made to hold a seal or medal. On one side are the four cardinal and the three theological virtues.

On the other is the meeting of the Lord, Who tramples death under His feet, with the Bride of the Canticles; and an inscription from Cant. viii. 6.

36. '66.

FRAME: elliptic, of hammered silver. French (?). 17th century. $8\frac{1}{8}$ in. by $7\frac{1}{8}$ in. 8/.

The border is composed of bold acanthus scrolls with lilies and roses alternately in the volutes, a narrow inner border of classical foliated ornament, and a corded outside edge, with a corded knot or bow by which to hang it up.

2261. '55.

SPOON: crystal bowl, engraved with the sacred monogram, surrounded by rays, silver-gilt quadrangular stem, with champlevé enamel scrolls, pomiform knob; a cherub's head near the bowl. Italian. 17th century. L. $6\frac{3}{4}$ in. Bernal collection. 8l. 15s.

The bowl egg-shaped; the stem elegantly chased.

37. '66.

FFRAME: elliptic, of hammered silver. French (?). 17th century. $8\frac{1}{8}$ in. by $7\frac{7}{8}$ in. 8l.

Like the last described, but with the tulip, lily, and sunflower, some of which do not follow the curves of the composition, but are set in reverse order.

32. '68.

CRUET Stand for two Bottles: silver, the stoppers chained to the handle. French. 17th century. H. $9\frac{1}{2}$ in., L. 8 in., W. $4\frac{3}{4}$ in. Given by the trustees of Soulages collection.

The frames that hold two bottles and two small salt and pepper casters are rings, the larger with five sides of an octagon on the outer side; the sides having double ogree curves.

They are held by scroll terminal pilasters to a bottom plate, and join an upright handle in the middle.

492. '75.

SPOON: silver; with oval bowl and a figure on the handle. Flemish. 17th century. L. $6\frac{1}{2}$ in. 3l.

The bowl is rounded at the outer edge and contracted where it joins the stem or handle, which is worked into architectural ornament like a

bracket support, and surmounted by a figure in classical armour and skirt, holding a sword and a book; perhaps Jurisprudence. The work is bold and effective on this small scale.

491. '75.

COVERED Tankard: of beaten silver, hammered with a landscape and figures of children. Flemish or German. 17th century. H. $7\frac{3}{8}$ in., diam. of base $5\frac{5}{8}$ in. 20/.

Broadest at the base, the upper part of the handle rounded, and inserted half way down the side. The lid is coved, surmounted by a knob, and has a projecting waved edge. Round the sides are the seasons: two children gathering flowers from an open vase, spring; two tying wheatheaves, summer; two pouring wine into a vat, autumn; two cowering over a brazier with fire, winter: trees in high relief in the background. The work is coarse in execution, but the children are gracefully designed.

2817. '56.

PLATE of silver: beaten up with a composition of our Lord attended by angels. Flemish. 17th century. H. $4\frac{1}{8}$ in., W. 3 in. 3/ 12s.

Our Lord stands with His arms spread and hands open. Two angels are clothing Him with a mantle, and hold the cross, sponge, and other implements of the Passion; clouds and the heads of cherubs are seen above.

The relief is slight, all the design graceful and the details correct.

293. '64.

HOLY Water Vessel: silver, embossed with subjects from the life of our Lord. Flemish. 17th century. H. $6\frac{1}{8}$ in., W. $5\frac{1}{4}$ in. 20/.

Embossed with cartouches and flower work, beaten up; the former represent three compositions from the Via Crucis; 1. our Lord fallen and

dragged forward by a Roman foldier ; the two Marys and the Cyrenian are behind ; the roofs of Jerufalem in the diftance. 2. The mocking of our Lord. 3. The fcourging.

The fupport under the bowl is a cherub with wings expanded. On the lid is repreſented the baptiſm of our Lord.

2816. '56.

PLATE of ſilver : with a compoſition in relief repreſenting our Lord after the Flagellation, ſeated and tended by angels ; the inſtruments of the Paſſion behind. Flemiſh. 17th century. $4\frac{1}{4}$ in. by 3 in. 3*l.* 12*s.*

In the background is ſeen the column to which ſcourges and rods are tied. In the foreground the Redeemer is ſeated exhausted with ſuffering. Two angels miniſter to Him ; wrap a mantle round His limbs, and ſupport His body.

The deſign is compoſed with propriety and well drawn in all details.

469. '69.

CROSS: rock cryſtal ; the ends mounted in gold, on ebony pedeſtal, ſet with ſtones. German. 17th century. H., including pedeſtal, $6\frac{7}{8}$ in., W. $2\frac{3}{4}$ in. 15*l.*

The ſubſtance of this croſs is cryſtal, the ends being ſet in gold covered with enamel very delicately wrought in ſcrolls, and the edges beaded with ſmall pearls of white enamel. A ring on the top for ſuſpenſion.

1283. '55.

SPOON: jointed, plain ſilver bowl, the handle of ſteel, damafcened with gold and ſilver in ſcrolls, flowers and birds. Italian. 17th century. L. $7\frac{5}{8}$ in. 1*l.* 16*s.* 5*d.*

Shaped like a modern ſpoon, and when opened held firm by a loop.

2248, 2248a. '55.

SPOON and Fork: silver-gilt, the stems ornamented with filigree work leaves and flowers, and enamelled. Italian. 17th century. L. 7 in. Bernal collection. 4/.

Thin stems; the handles of the lightest filigree work.

2251. '55.

SPOON and Fork: silver, jointed, the bowl engraved inside with Hebe and floriated ornaments, the handle chased with minute arabesques, surmounted by a goat's head; with contemporary gilt leather case. Italian. Beginning of 17th century. L. $6\frac{1}{8}$ in. Bernal collection. 7/ 7s.

Both fit on one handle. A silver tooth-pick screws into the stem.

2346. '55.

SPOON and Fork: in one; cowrie shell, with silver mount and enamel. German. 17th century. L. $5\frac{5}{8}$ in. Bernal collection. 1/.

The metal stem is jointed, and joins the bowl with a wide plate of metal enamelled black, with lines of filigree metal in it.

449. '73.

SPOON: silver gilt, engraved with flowers and the initials H.K. . . A.B.; female terminal figure on the handle. German. 17th century. L. $6\frac{5}{8}$ in. 1/ 5s.

The engraving is delicate, but bold, and the initials HK . AB . are dotted on below two fruits.

4442, 4443. '58.

SPOONS, two: silver-gilt; straight, fluted, and beaded handles, each surmounted by an acorn. German. 17th century. L. $5\frac{1}{4}$ in. 18s.

The stalks and bowls entirely plain.

2274. '55.

SPOON: silver, the handle formed of ebony, with amber buff at the end. German. 17th century. L. 7 in. Bernal collection. 14s.

The bowl quite plain.

274. '66.

MEDALLION: gilt metal in relief. Leopold, prince archbishop of Salzburg: with pierced border mounted on red velvet. German. 17th century. H. 8 in., W. 7 in. 5l. 15s.

Round; obverse, with a bust in the middle, looking to the left, of a man in middle life. He wears long hair, tonsure, bands, and the cassock and cape of an ecclesiastic: round the neck is hung the cross of an order of knighthood. An inscription in Roman capitals runs round the circle: LEOPOLD. D. G. ARCH. PR. SAL. S. S. A. L(egatus) C. P. R.

Round the rim are loops and scrolls of flat beaten work tied in pairs and with balls between.

On the reverse are the arms of the archbishop, quartered with those of the see of Salzburg, viz.: 1. Lion passant to sinister. 2. A fess; 3. Three bars incheeked. 4. A branch of lily; 5 as 3; 6 as 4. 7. In an inescutcheon a demi-queen royally crowned. The work is pierced, and both sides are mounted on a pad of velvet.

1916. '55.

TANKARD: serpentine gilt metal cover, with letters T. S. and heraldry. Augsberg. 17th century. H. $5\frac{5}{8}$ in., W. $5\frac{1}{2}$ in. by $4\frac{1}{2}$ in. 10*l*.

Plain on the surface. The metal work coarsely embossed; on the top is a shield bearing an arm grasping a javelin.

168. '65.

CUP and Cover: cocoa nut, mounted in silver; the base ornamented with fruit in beaten work; the necking chased in guilloche pattern with armorial shields; on the cover is a three-sided obelisk. Flemish (?). 17th century. H. $15\frac{3}{8}$ in., diam. $4\frac{1}{4}$ in. 50*l*.

The stem is curiously shaped like a straight-sided vial with three scrolls from it to the base of the nut. A shield on the neck bears:—a fess raguled between three balls.

31. '67.

BOX for Sweetmeats: gilt metal; on the lid, under crystal, is a gilt equestrian figure applied upon tortoiseshell. French. 17th century. L. $2\frac{1}{2}$ in., W. 2 in. 2*l*. 2*s*.

The sides and a rim round the tortoiseshell centre are delicately engraved in arabesque work.

404. '54.

BOX and Cover: silver filigree work; circular. Italian. 17th century. H. $\frac{3}{4}$ in., diam. $2\frac{1}{8}$ in. 4*l*. 10*s*.

The design is elegant, sprays of flower work radiating spirally from a centre with hair lines below.

4506. '58.

BOX : silver ; heart-shaped ; pierced filigree scrolls, having in the centre a plaque of crystal. Italian (?). 17th century. H. 1 in., L. $2\frac{5}{8}$ in., W. $2\frac{5}{8}$ in. 1*l.* 4*s.*

A mixture of coarse and fine work well composed.

7936. '61.

BOX : green porphyry, with convex red jasper cover, cylindrical, mounted in gilt metal. Italian. 17th century. H. 2 in., diam. $2\frac{7}{8}$ in. 16*s.*

The mountings have quite plain moulded lines.

297. '66.

BOX : elliptic ; silver-gilt beaten work ; with enamel plaques of flowers on white ground. Spanish. 17th century. H. 1 in., L. $2\frac{7}{8}$ in., W. 2 in. 4*l.*

The enamel is in small settings with light hammered arabesque work between.

48. '70.

CUP : a trochus shell, mounted in silver ; the stem in form of a dolphin. Dutch. 17th century. H. $8\frac{1}{2}$ in., L. 8 in. Given by the Rev. Arthur Hubbard.

A dolphin of heavy workmanship on a plate waved to represent sea supports the shell.

The mouth of the cup has a curving lip of silver, and this part is mounted with massive metal work.

350, 350a. '70.

BELLS of the Mantle of the Law Scroll: (No. 349. '70 in Division 15, Textiles): a pair; silver filigree open-work, each in form of a sphere resting upon leaves, crowned, and surmounted by a fleur-de-lys, with silver gilt bells attached. Spanish. 17th century. H. 17 in. and $17\frac{1}{2}$ in. 30/.

These are in the shape of globes of filigree work with six bells in small holes or openings, six small bells hanging to leaves underneath and fleurs-de-lys with five points, all of filigree worked on the round.

4865. '58.

TWO Spoons, Fork and Knife: silver-gilt; engraved with wreaths and fruit. German (Augsburg). 17th century. L. of spoons, $7\frac{3}{4}$ in.: knife, $4\frac{1}{2}$ in.: fork, $6\frac{3}{4}$ in. 3/.

The heads of the stems are cut into the shape of pointed plane leaves not easy to handle. The general form is like that of modern spoons.

4295. '57.

CUP: cocoa nut, mounted in silver-gilt, the nut carved with representations of the Annunciation, the meeting with Elizabeth, and the Nativity. German or Flemish, about 1500. Setting, 17th century. H. $6\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in., 7/ 10s.

The mounting rudely executed.

521. '72.

CUP, Tazza: the bowl crystal, engraved with small landscapes, vases of flowers, birds, scrollwork, and a double shield of arms under a ducal coronet; the stem and foot silver, in form of a triton strangling a snake, and spouting water from

his mouth; the figure enamelled. German. 17th century.
H. $7\frac{1}{8}$ in., L. of bowl, $4\frac{1}{4}$ in. 8/.

A spirited composition representing a triton spouting a jet of water from his mouth, on the crest of which, as on the top of a fountain, the crystal cup is poised.

240. '74.

SALT Cellar: silver-gilt, triangular, chased, standing on cherub heads. German. 17th century. L. $3\frac{7}{8}$ in. Webb collection. 15/.

Flat on the surface, with chased scrollwork, and a cup-shaped depression for salt. The edge is pierced.

241. '74.

SALT Cellar: silver-gilt, triangular, chased, and on mask feet. German. 17th century. L. $3\frac{3}{4}$ in. Webb collection. 10/.

This salt cellar is triangular. The centre of the surface is hollowed to contain salt. The spaces round are flat, covered with arabesque leaf work. The edge is covered with diaper pattern. The feet are beaten metal in broken S-shaped scrolls, faced on the upper part with three small masks.

440. '73.

SPOON: silver-gilt, the bowl round, containing a figure beaten up sitting under a tree and birds bearing food. The handle has a crested shaped head piece, with figures of children on it in relief, the end pierced. German. 17th century. Diam. $2\frac{1}{4}$ in. 10s.

The bowl is round and the beaten work represents a sitting personage, to whom birds bring food; perhaps the feeding of Elias by ravens. III. Kings, xvii. 4.

The handle curves over with fine scrolls, and has an almond-shaped plate on the flat end of it, on which are little figures of children and beaten ornament. The intervals are pierced.

451. '65.

BOTTLE or Flask: with suspensory chain and flattened sides; silver, with embossed strap and cartouche work. German. 17th century. H. $4\frac{3}{4}$ in. 10*l*.

The body is flattened, and a cartouche, enclosed in lines or straps in thick relief along with fruit and leaves, covers each side. Two loops on the shoulder give hold to a silver chain. It has a thin neck and a stopper. It bears a crest engraved, viz., a griffin's head erased, or.

It has a stem expanding into a round foot with flutings down it.

745. '75.

TANKARD: silver parcel gilt; strapwork in low relief round the side. German. 17th century. H. 7 in., diam. $4\frac{7}{8}$ in. 21*l*. 10*s*. 6*d*.

The work is in low relief all over the body, and the ground punched in various patterns.

330. '64.

CROSS: rock crystal, mounted with filigree gold. Spanish. 17th century. $3\frac{1}{2}$ in. by $2\frac{3}{8}$ in. 28*l*.

The cross is of crystal. On the top and ends are filigree and gold castings, enamelled, and of great delicacy. Along the stem and arm are six small oval openings glazed over and containing relics. The same six openings show behind, having other relics and glazed as those in front.

167. '66.

RELIQUARY: enamelled brass, with a crown and monogram on the back. Spanish. 17th century. H. $2\frac{1}{2}$ in., W. $2\frac{1}{4}$ in. 1*l*.

Square, with the back pierced and enamelled. It has a cusped edging and a crowned monogram in the middle, the letters indicating the words, SANCTA MARIA.

The metal work is coarse, though effective, and the enamel thinly painted on with one firing, so that the cavities prepared for its reception have never been filed or rubbed down to a surface.

303. '74.

MONSTRANCE: silver-gilt, hammered and chased. The foot represents the Transfiguration, the evangelists and doctors of the Church; the stem is decorated with cherubs: the body, which is flanked by angels, is embossed with scenes from Scripture history, and surmounted by a jewelled crown and cross guarded by bishops. Spanish. 17th century. H. 3 ft. 4 in., W. 17½ in. 500*l*.

This monstrance is boat shaped, covered by a canopy supported on four columns. The fronts of the top and bottom of this part are embossed with compositions in hammered work. The lower represent: 1, the tithes given by Abraham to Melchisedek. 2, the gathering of manna in the wilderness. The upper: 3, the prophet Elias awakened in the wilderness by an angel. 4, the last supper.

Coarse floriated projections on either side form pedestals for two angels, who uphold side projections on the top or canopy. The canopy has a sort of pierced dome over it, and again an imperial closed crown, ornamented with pearls and crosses over that. A bishop holds a church and a pastoral staff on one side, and an archbishop holds a cross and a book pierced by a sword on the other. Two small angels kneel outside.

The stem is baluster shaped.

The base represents the transfiguration, on a mount with flowers on it, and the three apostles in high relief reclining round the sides.

Below the mount there is a stand with hollow sides. In this hollow are the symbols of the four evangelists in high relief, and medallions containing the four doctors, St. Ambrose, St. Austin, St. Gregory, and St. Jerome in low relief. The space between is pierced.

The whole piece is of such a size as to be used only in a large building. All the work, excepting that of the flat medallions, is coarse in design and execution.

318. '64.

DISH: octagonal; plaques of rock crystal, set in gilt metal, embossed and chased. Spanish. 17th century. Diam. 18 in. 20/.

The dish is composed of quatrefoil, heart, and other shaped pieces set in bold strapwork, embossed and gilt.

481. '75.

CHALICE: silver-gilt, chased and beaten in relief, and with translucent enamel behind a row of figures on the knop. Spanish. 17th century. H. $10\frac{5}{8}$ in., diam. $6\frac{1}{4}$ in. 60/.

The mouth of the cup is belled, and is held in an outer calix, crested round the top with leaf work, like that of late pointed architecture, divided into five panels, each filled with emblems of the passion, and military attributes alternately.

The stem, where it is seen, is ten-sided, but the spaces between the cup and the knop, and the knop and base, are swelled by richly wrought collars, so that the stem scarcely shows but as a number of neckings.

The knop is divided into ten niches by baluster columns, and each is headed by a fretted gable, containing an image of an apostle in relief on blue ground. The upper and lower surfaces are deeply chased.

The foot is shaped in eight lobes, on the tops of which are cherubs in relief, but the round space within is beaten up into five medallions, containing;—one the crucifixion, and the other four the symbols of the four evangelists, with cherub heads between; and, on one side, a shield bearing a heart and crown of thorns engraved on the surface.

The work is coarse, and the confusion of emblems does not add to the ornamental effect. It shows a curious combination of the old and modern forms.

298. '66.

CROSS: gold filigree; standing on circular base of the same material, within is a crucifix of ivory. Spanish. 17th century. $4\frac{5}{8}$ in. by $2\frac{7}{8}$ in. 7/.

The entire cross is of gold filigree work, square, with flowers added, and a fan-shaped foot. It opens at the square end of the base, showing within a crucifix in enamel. The cross is a thin stalk with a minute image upon it, also in enamel, which is painted up to life in the Spanish manner, the wounds being carefully coloured.

236. '64.

IMAGE of St. Bernard: silver-gilt, on a pedestal made for relics. Spanish. 17th century. H. $2\frac{1}{4}$ in., W. 1 in. 8s. 5d.

The dress is the Cistercian gown, with the hood, but not thrown over the head. The left leg stands forward, the right hand holds a pastoral staff, from which the head is broken, and the left holds a book. He is standing on a square block, with glass in front and at the ends, made to hold relics.

49. '67.

CUP: rock crystal, boat shaped, engraved with figures of Neptune, Amalthea, and a phoenix, in silver-gilt mounting, delicately engraved. Italian. 17th century. H. $8\frac{1}{4}$ in., W. $3\frac{1}{8}$ in., L. 7 in. 150l.

The vessel has a figure head of a swan; a winged monster with bold mask below it. The stem is acorn shaped, of crystal, with four delicate scrolls of metal. All the mounts are engraved with delicate ornament.

855. '73.

DISH: silver, nearly oval, beaten up with fruit, eagles, flowers, and foliage. Spanish (Toledo). 17th century. $14\frac{1}{2}$ in., by 11 in. 12l. 15s.

The work is hammered up in high relief.

317. '64.

DISH: silver, round, hammered with cherub heads and scrolls. Spanish. 17th century. Diam. $11\frac{3}{4}$ in. 16l. 16s. 10d.

The middle slightly bossed up; the edge is broad and also slightly convex. In the middle are rosettes of acanthus, with birds pecking at fruit. Outside these are six half circles of beads, from the ends of which spring sprays, which make eight compositions, with flowers, cherubs, &c. The ground is punched, and the edge thickened, to give a look of substance to the silver, and waved. The work is not of the highest quality, and the general effect of the ornament is wiry.

315. '64.

DISH: silver openwork. Spanish. 17th century. Diam. $16\frac{3}{4}$ in. 12*l.* 6*d.*

Star-shaped, the middle pierced with fan-shaped lobes and quatrefoils, which meet others that join the central mass of ornament to the rim, leaving the interstices between these patterns, as lozenge-shaped openings. The rim is broad and flat, and has ornament of the same kind as the middle. A flat wavy ribbon on each side the rim gives some character to this feature. Altogether a peculiar kind of ornament for the plate to which it is applied, and elaborate rather than rich as a piece of worked metal.

8. '66.

SALVER: silver; circular, with pattern of flowers, scrolls, and animals in beaten work; in the centre a winged dragon. Portuguese. 17th century. Diam. 15 in. 12*l.*

The rim divided into twelve compartments with coarse flower work, spiral gadroon work, and borders, round a medallion in the middle in which is a winged dragon.

165. '66.

SALVER: silver; circular, embossed with scroll work, shells and grotesque animal; on the central medallion is a bird. Portuguese. 17th century. Diam. $8\frac{1}{2}$ in. 2*l.* 10*s.*

A bird in the middle, which is raised and surrounded by borders. The rim is convex, the edge waved, the surface embossed with flowers, animals, and shells.

317. '67.

BOWL: formed of a gourd, with rim, handles, bands, and lion feet, of silver. Below the base is a plate engraved with a coat of arms. The bowl supposed to be Mexican, the mounting is European of the 17th century. H. $4\frac{5}{8}$ in., W. $13\frac{1}{8}$ in. 9*l*.

A shield contains four arms, clasped in square.

7. '66.

SALVER: silver, on a foot with spiral lobes, hammered up, alternately plain and embossed. Portuguese. Late 17th century. Diam. 12 in., H. $4\frac{1}{8}$ in. 7*l*. 10*s*.

The inside of the dish has a six-foiled middle flower delicately beaten up in low relief. Round this are arranged twelve spiral lobes, hollowed out: six of them contain flowers, the tulip and marshmallow, in their hollows; the others are plain. These twine round, enlarging as they reach the circumference of the plate. All the lobes are edged with a fine line beaten up from the back. The tone of the silver is very white, and the brilliancy of the metal admirably shown off by the alternate broad plain surfaces, fine lines, hollows, and the play of light and reflected colour caused by the spiral curls of the ornament.

33. '66.

DISH: octagonal, of silver, hammered and chased, in the middle, a figure on a tiger, with foliage. Indo-Portuguese. 17th century. $14\frac{1}{4}$ in. by 10 in. 14*l*.

Oblong, with a deep sunk middle and central boss quatrefoil-shaped, and having a man in a wide hat, a dog, and a lion; a hunting composition in a forest. The rim has bold arabesque work, beaten up from four centres, and an edging of small flowers. It is massively embossed, and the main lines in the leaf work are well maintained. The corners are cut off, an ungraceful peculiarity.

3636. '56.

CUP: silver, engraved with scrolls and figures in medallions, with armorial shields between. German. Dated 1648. H. $5\frac{1}{4}$ in., diam. 4 in. 5/.

It is bell-mouthed, stands on a base, which is a belt of zig-zag lines and dots between two string mouldings. On the surface are two medallions containing costume figures of the time, and two armorial shields.

36. '65.

TANKARD: silver, with incised figures and a scutcheon. English. Hall mark, 1650. H. $5\frac{1}{4}$ in., diam. 5 in. 28/.

Straight sided, and wider at the bottom than above. The lid is hollow, with a wide flat margin, opened by a large curved purchase. The handle is massive, and turns back below the point of junction with the body.

On the lid is an Indian or Turk in a short tunic, dancing on a ball. On the sides are two figures in the same dress, one a juggler with a tamed snake, the other with a peacock. Palm trees, branches, and shrubs are added but thinly, and all the designs are lightly traced with a single line hammered with a point.

On the side opposite the handle is an escutcheon with leaf work round, and the arms: argent, a lion rampant regardant dexter, over all a bend (no tincture) charged with three crosslets, vert. For a crest, a bear's paw coupé, erect, holding a crosslet, vert.

180. '72.

SPOON: silver-gilt, the handle terminating in a figure of Cupid holding a shield, the bowl broad, and engraved at back with flowers and with angels holding a garland, within which are scratched the initials M. S. and the date 1658. German (Nuremberg). L. $5\frac{7}{8}$ in., W. $1\frac{3}{4}$ in. 2/.

Boldly, but well modelled on the handle.

181. '72.

SPOON: the bowl and socket silver, the handle ivory, carved with a seated male figure playing a pipe. German. 17th century. L. $6\frac{5}{8}$ in., W. $1\frac{3}{4}$ in. 1*l.* 10*s.*

The silver is quite plain.

182. '72.

SPOON: the bowl of maple wood, the handle silver, widening towards the top, which is shield-shaped and embossed with a gilt coat of arms. German. 17th century. L. $6\frac{1}{4}$ in., W. 2 in. 16*s.*

The silver is quite plain.

7242. '61.

CUP and Cover: silver-gilt, plain neck, the lower part of the body beaten with leaf work; scroll handles and a cover with flat top engraved with a coat of arms. English. Hall mark, 1660. H. $6\frac{1}{4}$ in., W. $7\frac{3}{4}$ in. 25*l.*

The upper part or neck is plain, the lower portion of the body bulges and is beaten up with tulip flowers and leaves.

The handles join the rim of the neck and the bulging surface of the lower part of the body. The handles are light bold scrolls of solid metal, with terminal heads on the upper curves; curves at the upper point or junction, and light double volutes at the lower.

The cover bulges and is hammered up with the same tulip flower as the body. It is topped by a flat handle, which, when reversed, stands as a foot, and this portion is then used as a small salver or waiter. On this flat surface is an heraldic shield bearing, per pale, argent and azure, a cross saltire engrailed, ermine.

549. '74.

SALVER: silver, mounted on a stem, ornamented with flowers and animals in beaten work. English. 1664-5. Diam. $14\frac{1}{2}$ in., H. 3 in. 50/.

The ornament is made up of a large tulip, pink and rose, in the character of the work in use on English plate of the 17th century. Amongst these are a bull, bear, camel and lion. The work is thinly beaten, and the various figures bordered with rudely punched lines. On the surface is an impaled coat of arms; the first bearing a chevron between three ravens; a mullet in fess for a difference: second, three chevrons interlaced, in chief, three mullets; there is no indication of tinctures.

51. '69.

BEAKER: silver, with ribs and flowers hammered up on the lower part. English. Hall mark, 1664. H. $6\frac{3}{8}$ in., diam. of lip, $4\frac{5}{8}$ in. 25/.

The lip is very slightly belled and the body contracts to the bottom. Round the lower half are ribbed lines and bold flower work in a spiral direction, but with only a slight curve.

The flowers are tulips, as in most of the plate of the same period, and the edges and lines simply designed with a pointed tool.

1332 and 1332a. '71.

CANDLESTICKS, a pair: silver, with square stems, plinths, and nozzles. Austrian (?). 17th century. H. $9\frac{1}{4}$ in., W. $5\frac{3}{4}$ in. 100/.

The stems are square masses, of three roughly-shaped ribs on each face, with a square greeke pan, a square rib or belt across the middle and between the stem and foot, which is also square.

Down the stem and on the foot are heart-shaped holes at intervals. On the corners of the base are bold sprays beaten up and burnished, with a dead ground immediately about them.

In the middle of each side of the bases is a pattern of curves and leaves, all pierced on the burnished surface.

490. '75.

COVERED Tankard: silver-gilt, beaten with flowers and strapwork. Augsbürg. 17th century. H. 9 in., diam. 5 in. Bond collection. 20/.

The sides are straight, the cover coved, and the base a bold convex moulding. It contracts at the top. The surface is embossed with scutcheon scrolls. The handle is a curve, with curling ends to the branches of the purchase. On the top and round the base are flowers coarsely embossed.

552. '74.

TANKARD: silver-gilt, ornamented with strapwork and medallions of beasts and landscapes in beaten work. Augsbürg. 17th century. H. $6\frac{3}{8}$ in., diam. $4\frac{7}{8}$ in. 25/.

The base spreads out widely. The lid is coved, and has a small pointed knob. The handle retreats to an angle, and is ornamented with bold knobs or balls at the point and at intervals on either side of it. The purchase rises high, and is surmounted by a lion. Round the drum are three large strapwork medallions containing figures of a stag, an unicorn, and a camel; cherubs and flowers in the intervals of the medallions.

553. '74.

CUP, Tazza: silver-gilt, the stem formed by three female *Hermes* figures, the bowl ornamented outside with strapwork, masks, and fruits in chased and beaten work; inside, with the subject of *Diana* and *Actæon*. German (Nuremberg?). 17th century. H. $6\frac{1}{2}$ in., diam. 8 in. Bond collection. 200/.

The dish is flat and made of two plates of metal. The inside is beaten up into a representation of *Diana* bathing with her nymphs in a landscape, and the metamorphosis of *Actæon* into a stag.

Under this, on the reverse, are six sunk medallions filled with bunches of fruit. The stem bulges above, with three terminal female

torso figures, finished with drapery below. The base is flat topped, and expands first with a bold cavetto, then finishes with an ovolo moulding, with strapwork round it in relief. The stem is unusually small at the point of junction, and the flat surface of the foot is wanting in easy gradation at this point. It has some appearance of having been a late addition, but more probably the piece has been so made from the first.

501. '75.

TANKARD: silver-gilt, beaten work, the cover surmounted with figure of an Indian and smaller figures playing instruments. Flemish (?). 17th century. H. $8\frac{1}{2}$ in., diam. $4\frac{3}{4}$ in. Bond collection. 25/.

The bottom is larger than the top, and the cover is hinged on a large D-shaped handle, ornamented with a row of balls or beads down the back. The side is divided by bold strapwork, that reaches from the bottom to the rim, into cartouches which contain figures of an elephant, a rhinoceros, and an unicorn.

On the lid a negro, with a feather on his head and a kilt of the same material, like those used as signs for tobacco shops, bangs a pair of symbols; and three negro boys, standing on balls, blow trumpets round him.

9016. '63.

CUP: silver, with leaves beaten up on the sides, and three small plates attached by rings. German. 17th century. H. $4\frac{3}{4}$ in., diam. $3\frac{1}{4}$ in. 1/ 12s.

The cover is convex, but slightly so. It is overlaid with scroll ornament. The handle is a vase, such as that forming the knop of the stem, with a tall bunch of flowers out of the neck. It has the same scrollwork as the rest.

The cup is trumpet-mouthed, and similarly shaped below, with a spreading convex foot: a torus-shaped belt round the waist, and a rim of the same shape a short way below the lip. The upper band has an ornament of dotted lines in a series of semi-circles; the next division above the waist has rude scroll work of leaves beaten up, and from the upper belt three small, loose, gilt, faucer-shaped plates are hung by links.

393. '53.

CUP, Tazza : silver-gilt, the bowl and stem hammered ; in the bowl the story of Meleager. French. 17th century. H. $6\frac{5}{8}$ in., diam. $8\frac{1}{2}$ in. 36/.

The bowl is rounded, chased, and embossed on the under side ; the stem is candelabrum-shaped, with rams' heads on the largest knob, and fruit and leaves in relief. The foot is covered with acanthus leaves pointed downwards, and has a border of scroll work rising into points at intervals.

The bowl is decorated with a classic composition, beaten up in relief, representing the death of Meleager, killed after the destruction of his uncles. He is supported by an aged man, and the figures of women, his sisters, the Meleagrides, are weeping on the opposite side of the composition.

100. '72.

CUP : silver-gilt, hammered with flower work, standing on the three balls. German. 17th century. H. $3\frac{1}{2}$ in., diam. $3\frac{1}{8}$ in. 1/. 10s.

It is bell-shaped, and stands on three balls ; large tulip flowers, such as are common enough in English work of the second half of the 17th century, are beaten up on the sides.

4292. '57.

CUP and Cover : silver-gilt, gadrooned and engraved, the cover surmounted by a fluted knob. German. 17th century. H. $4\frac{3}{4}$ in., diam. $3\frac{1}{2}$ in. 5/. 10s.

The upper part below the lip is ribbed with gadroon work beaten up, and the lower third part of the side as well. The bottom is narrower than the lip, and the cover coved up. The cover and the parts of the sides not occupied by ribbed lines are engraved. The foot spreads and is ribbed, and the knob of the cover is fluted.

43. '64.

CUP and Cover: silver parcel gilt, with heads in medallions beaten up, resting on ball feet. On the cover are landscapes and a running stag. South German. 17th century. H. $7\frac{1}{2}$ in., diam. 4 in. 8*l.* 8*s.* 6*d.*

The body has three round medallions in leaf borders, each containing a bust of one of the Cæsars beaten up in relief. Between these are hanging garlands of fruit and leaves. The feet are three balls.

The cover has a rounded torus edge, on which are oval medallions, in silver, containing landscapes of beaten work. On the top is a running hart springing outwards, and standing on a circle of cut and beaten scrolls curled up like leaves and petals, and hanging down from the centre. The stag is well modelled in solid silver.

164. '66.

FLAGON: silver, embossed and chased with bands of scroll work. Portuguese. 17th century. H. 9 in., diam. $3\frac{1}{4}$ in. 8*l.*

The body is jug-shaped, stands on a foot, and is provided with a spout covered by a corresponding plate on the lid. It has a raised lid with flat top. On the sides large square spaces are left bright, and the rest is decorated with a few simple broad scroll shapes chased out, running up and down and horizontally round the lower part. These are left bright on a frosted ground.

The silver itself preserves a splendid whiteness and lustre from the great purity of the metal, as may be remarked in other Portuguese silver plate, *e.g.*, No. 7. '66, p. 200.

8458. '63.

CUP: double, silver; between the two cups is a hollow sphere surmounted by a satyr supporting the smaller cup. Dutch. 17th century. H. $8\frac{1}{2}$ in., diam. $3\frac{3}{8}$ in. 25*l.*

The larger cup is bell-shaped, surrounded by a double string belt, in which are three lions' heads: the surface is delicately engraved with leaf work.

III. '64.

BASIN: silver, with flat openwork handle; for heating liquids over a lamp. English. Hall mark, 1677. H. $1\frac{3}{4}$ in., W. $7\frac{3}{4}$ in. 3*l.* 19*s.* 6*d.*

The basin is without ornament. The handle is a flat piece of metal cut into three loops arranged in trefoil.

3638. '56.

CUP: silver-gilt, octagonal, with flat embossed and pierced handle, and the sides engraved with emblematic figures. German. Dated 1677. H. $3\frac{1}{4}$ in., diam. $4\frac{1}{2}$ in. 6*l.* 6*s.*

The sides are straight, contracted to a circular necking below, and have a round foot with beaten strapwork on a convex moulding running round the outer circumference. Two handles project from the lip, are flat, in thick filigree pierced work, with masks embossed in the middle of each.

On the eight sides, in slightly indented lines of engraving, are figures indifferently designed, illustrating the five senses,—of sight, hearing, touch, smell, and taste; the virtues of faith and hope; and the virtue of prudence.

1280. '72.

CUP: silver, bell-mouthed, with ornament in relief, and the owner's name on the bottom. German. With a date 1679. H. $2\frac{1}{2}$ in., diam. $2\frac{1}{4}$ in. 1*l.* 10*s.*

This cup is surrounded by a rolling scroll of acanthus leaf beaten up in graceful curves. The lip is somewhat smaller in diameter; it is plain and bell-mouthed. Under the bottom the owner's name is engraved, "Franciscus Joseph. Antonius, a Burgau natus 14 Xbris anno 1679."

112. '64.

BASIN: silver, with flat scroll cut handle; for heating liquids over a lamp. English. 17th century. H. $1\frac{1}{2}$ in., W. 6 in. 3*l.* 19*s.* 6*d.*

A wide flat handle cut into a strapwork pattern of 17th century design, and bears the letters S.I.E.

556. '74.

COVERED Cup: silver, beaten work. English. Hall mark, 1679 and of 1683. H. $6\frac{1}{2}$ in., diam. $5\frac{1}{2}$ in. 40*l.*

A half globe in shape. The top is nearly flat, with ball handle. From this and from the under side of the cup spring spiral acanthus leaves alternately with plain leaves finely beaten and chiselled. All the edges and points are clean and true, without being sharp or spoiling the surface brightness of polished silver. Crest, a demi-pegasus erect, and letters **J E B.**

115, 115*a.* '61.

SNUFFERS: silver, the handles flat and pierced. The tray plain. English. Hall mark, 1682-83. L. snuffers, $7\frac{1}{4}$ in., of tray, 9 in. 29*l.* 17*s.* 6*d.*

The handle opens with two loops. On the heads of the loops are flat plates of metal cut into cuspings on the edges, and pierced with a quatrefoil. The point has wings of similar work. The tray is oblong, with pierced handle.

67. '67.

MEDALLION: silver-gilt; obv., figures of a bishop and four saints with legend; rev., a shield with the arms of an archbishop of Salzburg and legend. German. Dated 1682, Diam. $1\frac{1}{2}$ in. Tros collection. 3*l.* 12*s.*

On the obverse five saints standing in a row, whose names are given below, viz., S. MARTIN, EP. VINCENTI, H : HERMES M : CHRYSANT H, ET DARIAM M : TRANSLATI.

On the reverse a triangle, in the middle, DEO, and on the sides FUNDATORI . AUCTORI . CONSERVATORI . PRO GRATIA GRATIÆ 1682. I ARCHIEPTUS SALIS . UNDECIMO SÆCULO . FUNDATI.

Round the margin, A MAX · GAND . EXCOMIT . DE KVENBVRG ARCHIEP. ET PR. SAL . SED . AP. LE. GER. PRIM.

569. '74.

TANKARD: silver, with a drinking bout in beaten work on the surface. English. Hall mark, 1683-4. H. $5\frac{1}{8}$ in., diam. $4\frac{1}{4}$ in. 25*l*.

Wider at the bottom than the lip, with plain D-shaped handle and curling purchase. On the surface a composition is beaten up representing four rustics drinking, while a fifth draws beer from a cask.

53. '65.

CASKET: silver, elliptic, on four feet, with hinged lid fastened with a hasp and serpent handle; on the body are engraved oriental figures. English. Hall mark, 1683. H. $4\frac{3}{4}$ in., diam. 8 in. 40*l*.

The body is a flattened oval, having a shallow raised neck within the line of circumference, and a slightly convex lid, which is hinged and fastened in front with a hasp and staple. The lid is provided with a ring handle made by a snake partly lying along and fastened on the lid. It stands on four feet made of plain pieces of metal, the ends of which are curled forward in volutes.

On the body and lid Oriental or fancy Chinese and Tartar figures, birds, and branches are engraved. This work is executed with a single line rapidly chased. The work should be compared with that on 36. '65, p. 201.

9015. '63.

CUP: silver, belled at the mouth, engraved with scrolls and medallions in the lower part, surrounded by a belt of notched work. German. Dated 1685. H. 8 in., dia 1.5 in. 7*l.* 11*s.* 8*d.*

The shape is conical, the surface burnished, excepting a band of strapwork enclosing medallions with costume figures in them; this descends at intervals in long points. There is an ogee moulded foot, perhaps a later addition, rudely ornamented with the point. Round the lower portion runs a belt of massive notched metal of architectonic character.

469. '64.

BASIN: silver, with scroll work handle, and rose repoussé in the inside. On the outside is an inscription dated 1686. English. Hall mark, 1684-5. H. $1\frac{1}{8}$ in., diam. $4\frac{7}{8}$ in. 4*l.* 4*s.*

The bottom is beaten up into a four-leaved Tudor rose in high relief. The handle is in graceful pierced curves richly disposed. Round the side is the inscription in court hand of the day: *Ex dono Annæ Aris virg: charis: forori Eliz. Eston, 1686.* It has been probably used for heating liquids.

242. '74.

SALT Cellar: silver-gilt, triangular, beaten up in relief. Underneath a coronet and crest, with SVH 1691. German. 17th century. L. $3\frac{1}{4}$ in. Webb collection. 10*l.*

This salt cellar is triangular, with convex cusps on the three sides. The centre is hollowed for salt. In each angle of the surface is a mask and strapwork, in the three semicircles two dogs couching, and a hare. These figures are hammered up. The rim is covered with flat chasing, and the supports are of metal in broken S-shaped scrolls.

385, 385a. '71.

SNUFFERS and Stand : silver, upright stand with gadroon borders and octagonal plinth. English. Hall mark, 1695. H. $6\frac{7}{8}$ in., W. $3\frac{1}{8}$ in. 5*l.* 10*s.*

The stand is made to hold the snuffers upright, and is a frame fitted to the snuffers when in that position. The case has beaded borders top and bottom, and a stem, knop and spreading foot.

A small loop outside will hold the point of the snuffers when too greasy to be put into the case. A solid round loop handle with purchase is attached to the back of the case. The snuffers are plain.

5992. '58.

SPOON : silver-gilt, and engraved with foliage ; the handle forming a marrow scoop. English. Hall mark, 1695. L. $5\frac{3}{4}$ in.

In the modern shape, but not larger than a teaspoon.

31. '69.

MACE : silver, with a crown royal, and a series of shields of arms on the head, and a knop on the staff, on which are the cardinal virtues in relief. English (?). Dated 1696. L. 3 ft. $1\frac{1}{2}$ in., W. (crown) $4\frac{3}{4}$ in. 73*l.* 10*s.*

The stem is twisted and the base a flattened cone, bearing the arms of the city of Cork, a ship entering a port between two towers, full sail.

The knop in the middle of the stem is a ball, on which are figures in relief, representing Temperance, Fortitude, Justice, and Prudence.

The head is a crown supported by a rounded bracket that grows out of the stem. Round this portion are eight shields, apparently of different companies or corporations connected with the one to which this mace belonged. These bear :—

1. Quarterly of four ; 1 and 4, a leopard's head cabossed ; 2 and 3, a covered cup, no tincture. For a crest or device, the scales of justice. Underneath, the motto, "*To God only be all glory.*"

2. On a chevron, three cinquefoils between three grates. For a device, two arms upraised holding a dish. Underneath, the motto, "*In God is all my trust.*"

3. A covered cup between two candlesticks. For a device, two hands issuing from a cloud, holding pincers.

4. A chevron between three saddles. For a device, a horse, passant. Underneath, the motto, "*Our trust is in God.*"

5. Two screw purchases in saltire; in dexter chief, a demi-lion, passant; for supporters, two nude women, holding torches. For a device, a lion's head erased and winged.

6. On a chevron, between three tents, three cinquefoils. For a device, a tent head. For supporters, two boys.

7. A chevron between three water bougets (?). For a device, an orb, royally crowned; for supporters, two serving men. Underneath, the motto, "*United in love.*"

8. A tobacco plant in full blossom, proper. For a device, a demi-man, with arms extended holding a pipe and a cake of tobacco; for supporters, two savage men, cinctured with leaves.

On the crown is a hall mark + R C, a castle and flagstaff, a galleon.

On the head is the following legend:—

This mace was made at the charge of the whole Society of Gouldsmiths, Robert Goble, M^r. W^{tr}. Hughet, W^{tr}. Harvey, Ward^{ns}, 1696.

2120. '55.

JUG: stoneware, with silver mounts. English. 17th century. H. $10\frac{1}{4}$ in., diam. $4\frac{1}{4}$ in. Bernal collection. 221.

Richly embossed mounts round the neck and on the cover. Two acorns gracefully curved on the roll of the purchase, and a seated lion on the lid.

215. '69.

SACK Bottle or Jug: stoneware with handle, the foot, neck and hinged lid of silver parcel gilt, embossed with masks and foliage. English. Hall mark, 1697. H. 11 in., W. $5\frac{3}{4}$ in. 751.

Similar in character of work on the mountings to the foregoing.

1153. '53.

SILVER or Dish: silver-gilt, round, with border of repoussé work. On the back is inscribed, "Catherina Eiliefabeth von der Schloot, 1698." Flemish. Diam. $13\frac{1}{2}$ in. 14*l.* 3*s.* 3*d.*

Rich rolling acanthus stalk, leaf, and flower run all round the rim. The legend runs under this portion.

114. '64.

BASIN: silver, with flat openwork handle for heating liquids over a lamp. English. Hall mark, 1698. H. 1 in., W. $3\frac{1}{2}$ in. 3*l.* 1*s.* 6*d.*

Plain and small. The handle is of one thickness, with pierced loops.

2. '74.

BASIN: silver, with flat openwork handle, for heating liquids. On the handle is an heraldic shield. (Said to have been used for Oliver Cromwell as an infant). English. 17th century. Given by Mrs. L. S. Jarman. Diam. $3\frac{1}{2}$ in.

The handle has three open loops, and a shield bearing a lion rampant regardant, dexter.

It is of the same shape as the last two, and probably later in date than the infancy of O. Cromwell.

2115. '55.

SPOON: silver parcel gilt, the stem bearing an inscription in German, surmounted by a plume of three feathers with an escutcheon of arms on the lower part. German. 17th century. L. $6\frac{3}{4}$ in. Bernal collection. 9*l.*

214. '69.

SACK Bottle or Jug: stoneware with handle, the foot, neck, and hinged lid of silver, embossed and engraved; on the neck a shield bearing initials. English. 17th century. H. $12\frac{1}{4}$ in., W. 7 in. 75*l*.

The mounts are of simple design.

1219. '71.

VASE with Cover: the body wood, in shape of a coconut, painted with a lady on one side and a hen on the other; the mounting silver, the foot being pierced and chased, and the cover hammered and surmounted by a bird. Spanish (Seville). 17th century. H. $6\frac{1}{4}$ in., W. at foot, 3 in. 1*l*. 17*s*. 6*d*.

The silver foot and mounts are coarsely cast and chased, but of elegant design.

44. '64.

TUREEN: silver-gilt, on dragons' head feet, the surface overlaid with vine leaf and curled scroll work of silver. Heraldic shields are engraved on the cover, and two eagles form the handle. German. Dated 1698. Probably modern. H. $9\frac{1}{2}$ in., L. $13\frac{3}{4}$ in., W. 8 in. 81*l*. 1*s*.

The surface is smooth silver gilt. Over this the decoration is laid. It is a branch of vine leaf, fruit, and tendril in thick relief, cast and chased up in imitation of nature. The handles are two cupids flying from the ends; one blows a long horn, the other holds a branch of flowers. The handle of the cover is a pair of eagles fighting. All these flowers and animals are modelled from nature, cast and chased up. The vine work forms an edging, and covers rather loosely the upper part of the body and the lower circumference of the cover. The middle of the cover round the two eagles is completely occupied by cut and curled scrolls of thin flat silver of all lengths.

Eighteen armorial shields are engraved on the outer circumference of the cover. Those on the ends bear alike, viz. : party per pale ; the first, fable, half of the imperial eagle displayed, or ; second, argent, a cross, fable (Memmingen). 2. Party per fefs, fable and or, in each a bugle of the first and second respectively counter changed. 3. Sable, a bend between a fleur-de-lys and a rose of six-foils, or. 4. Party per pale, two coats ; the first, or, two bars, fable ; the second, fable, half the imperial eagle displayed, or. 5. Party per fefs embattled, fable and or ; in chief three bezants ; in base a trunk of a tree knotted, barways of the first. 6. The shield on the end bears as No. 1. 7. Azure, on a bend, or, three fleur-de-lys of the first (Gügel of Nuremburg). 8. Or, a wall embattled proper ; in chief, vert, two roses of five leaves, or. 9. In chief a demilion rampant, or ; in base half a mill wheel of the second (Mannlich of Augsburg). 10. Five lozenges in bend sinister between two mullets, or.

Eight shields are engraved on the body. They are surmounted by helmets and mantlings, and all bear the same, viz., a three-masted ship in full sail.

The feet are eagles' or dragons' heads holding balls in their beaks and slope outwards.

The arms are those of towns and families of different states in Germany,¹ many of which I cannot identify.

The leaves and fruit, as well as the birds and figures, are entirely naturalistic, and are laid over a shining gilt surface with little knowledge of the old treatment of these subjects in metal, particularly in table plate, for which the quantity of points, edges, and seams make such a treatment peculiarly unsuitable, especially for a soup tureen. It would be difficult ever to keep such a vessel clean. It cannot be accepted as ancient. The date, which is written on it, is probably the modern addition of a dealer.

2639. '55.

BOOK Cover : silver-gilt ; arabesque open work. Dutch.
Late 17th century. $6\frac{1}{4}$ in. by $8\frac{3}{4}$ in. 10/.

The whole cover is of pierced, cast, and chased silver.

¹ Sibmachten, Neu Wappenbuch.

52, 53. '69.

VASES, a pair: silver, two-handled, ornamented with floral work chased in sunk outlines; grotesque terms on the handles. English. Hall mark, 1699-1700. H. $7\frac{1}{4}$ in., diam. (lip) $3\frac{3}{4}$ in. 50/.

Each body has two bulges, a necking and spreading lip above, and a narrower necking and plain round foot below.

The chasing is delicate. It consists of rose leaves and other foliage not very closely or artificially arranged, tooled with a dotted outline only, and without embossing or lines to represent shading or divisions.

9031. '63.

DISH: silver, elliptic, with figures beaten in the centre representing the legend of St. Jerome, with a border of foliage. German. Late 17th or early 18th century. L. $18\frac{3}{4}$ in., W. $13\frac{1}{4}$ in. 42/.

The faint is represented in a cave in the desert. He is in a tunic of hair cloth, and is taking from the foot of a large lion a thorn the size of a modern tenpenny nail. The lion seems to desire the relief offered him.

A border of beaten leaf of large poppy heads with four medallions containing heads, one bearded and three young.

1503. '55.

BOOK Cover: silver, perforated and chased with cartouches and scrolls. German (Nuremberg). 17th century. H. 7 in., W. $12\frac{1}{2}$ in. 5/.

Broad strap bands, with leaf work at intervals.

3583. '53.

BOOK Clasp: silver-gilt, enriched with filigree work, and with three small plaques of champlevé enamel in niello

ornament. French (?). 17th century. $5\frac{1}{4}$ in. by $2\frac{1}{4}$ in.
3*l*.

The clasps are of elegant Persian flower design, niello centre.

9084. '63.

BOOK Clasp : in five pieces, silver-gilt filigree, enamelled
and set with garnets. German. 17th century. L. 4 in.
1*l*. 10*s*.

Plaques of enamel within borders standing out on a filigree ground.

99. '72.

BOOK Clasp : silver, open strapwork ornament. German.
17th century. 7 in. by $2\frac{3}{8}$ in. 1*l*. 10*s*.

Laid out in open scrolls.

47. '64.

CUP : silver-gilt, the lower part beaten up in shell pattern,
the upper engraved with an armorial shield and names.
German. 17th century. H. $3\frac{1}{4}$ in., diam. $3\frac{1}{4}$ in. Given by
G. Moffatt, Esq., M.P.

It is slightly bell-mouthed, and the surface is plain to half way down,
with a border of engraved scroll work. The lower half is beaten up
with a belt of rings filled with leaf buds in relief, and a gadroon edge
spreading below to make a foot.

A shield on the upper half bears: A stag courant, passing a tree,
and the following signature :

E C
IENS IACOBSEN.

Below in larger letters :

RIBER.

317. '54.

TANKARD: silver parcel gilt, with pierced medallions and borders, scroll handles, and a cover surmounted by a cockatrice. German (Augsburg). 17th century. H. $7\frac{1}{2}$ in., diam. $5\frac{1}{2}$ in. 50%.

The body is gilt and decorated with oval medallions of silver beaten up and pierced. They contain a cupid with fruit and a peacock. The same figures are repeated in all three medallions. The rest of the surface is embossed with cupids' heads, scarves, and wreaths.

On the cover, which is gilt like the body, are placed three rosettes of silver. The handle is a bold scroll, with terminal child's head in silver on the top, a rich double scroll for purchase, with a crown and round badge above. On the top of the lid is a cockatrice supporting a shield, arg., charged with a lion rampant, fable: arms of a Imhoffs of Augsburg.

4861. '58.

CUP and Cover: silver-gilt, divided into lobes above and gadrooned and chased below, with bracket scrolls on the stem, and a bunch of flowers on the cover. German. 17th century. H. 13 in., diam. $4\frac{1}{4}$ in. 10%.

The upper half of the cup is larger than the lower, and beaten out into six semicircular lobes. Below these the cup is contracted and chased with strapwork and flowers coarsely executed. The stem is a small classic vase with scroll handles, and stands on a rounded mass, which surmounts a flatter foot; these latter features are covered with cartouche and gadroon work, coarse, like those described, and with a band of scroll work.

The cover is lobed like the upper half of the cup, and gathered above into a point, surmounted by a bunch of flowers of good beaten work. This is further set off by a collar of fleurs-de-lys in solid wire work, the heads downwards, and the flowers strengthened by a wire running through them.

320. '54.

CUP, Tazza: silver parcel gilt, on raised stem and foot, chased and with open scroll knop on the stem. The bowl is beaten up with a composition of Tobit and the angel. German. 17th century. H. $6\frac{1}{8}$ in., diam. $5\frac{3}{4}$ in. 15/.

The bowl is a segment of a globe, the upper part of the outside in plain metal. The most striking part of the ornament is the stem, of which the central knop is formed by four curling scrolls of solid metal alternately with four light flowers. The point of junction of the stem and bowl is also covered by a crown of light flat flower work, curled over in lobes and leaves. The foot is of pedestal form and beaten up with arabesque flowers and strapwork.

The inside of the bowl is beaten up with a composition of figures. Tobit carrying a fish, accompanied by the archangel and his dog, in a landscape.

The execution is somewhat coarse, and the scrolls and flowers of the knop look like castings; they are effective in outline and arrangement however, and the fine beaten leaf work round the junction of the stem and bowl is light and graceful.

See etched illustration.

2125. '55.

CUP, Tazza: silver, with baluster stem, embossed with scutcheons, masks, and fruit; chased scrolls on the foot. In the bowl is a composition of the judgment of Solomon, in relief. German. 17th century. H. $6\frac{1}{2}$ in., diam. 8 in. Bernal collection. 45/. 10s.

The dish is in two divisions or bands, the upper plain. In the bottom part is the judgment of Solomon. He is throned in a wide hall; galleries with columns and corridors run round it, and figures are seen conversing or watching the proceedings. Round the throne are gathered sages and divines in square caps, long academic robes, and various costumes. The two women are at the feet of the throne, and a soldier, in a classic cuirass, helmet, and sandals, holds the infant up by one leg, and a scimitar in his other hand. The composition has a border of bracket-shaped scrolls round it.

The stem is a massive baluster, with prominent masks and bunches of foliage on four sides. Chased masks and scrolls decorate the base.

SKM
(39A)



SILVER PARCEL-GILT TAZZA. DUTCH OR GERMAN.

H. 6 IN ABOUT 1600. S. K. M. (NO 320) *WM. M^cGILL FACIT.*





152. '70.

GOBLET: silver, with cylindrical stem, beaten up with bands of flowers. English. 17th century. H. $9\frac{1}{2}$ in., diam. at top, $4\frac{7}{8}$ in. 20/.

It is in the form of a double cup, the upper egg-shaped with a lip slightly belled, and the lower funnel-shaped. Between the top and the stand, and at the base, there are two bold torus bands. On both cup and stand bold flower work is beaten up, and finished carefully, though not minutely, with the point. These are of the same large character as the tulip work so common on plate of the 17th century, but somewhat lighter and with more decorative disposition.

4294. '57.

CUP: silver-gilt, with stem and foot, and the lip beaten out into semicircular curves. German (Augsburg). 17th century. H. $6\frac{5}{8}$ in., diam. $2\frac{7}{8}$ in. 5/.

The body is quaint, but not graceful in shape, and beaten out into six flutes or cuspings to about half way down, when it contracts to the diameter from which these enlargements spring, and this lower half is gadrooned to the bottom. The stem is baluster-shaped, standing on a rounded pedestal and rounded foot, bordered with gadroon ornament. The upper lobes or cuspings are stippled over entirely on the outside.

6821. '60.

CUP: silver parcel gilt, beaten up and chased on a short stem and foot resting on three pomegranates. German. 17th century. H. 4 in., diam. 3 in. 5/.

The upper half is cylindrical and plain, excepting a border of engraved strapwork, gilt under the lip. The lower part bulges like an acorn cup, and is beaten up in coarse gadroon ribs indented in the broader part; a short straight stem has beaten scrolls fastened round it. The foot is a projecting half torus beaten in gadroons, each rib indented.

The intervals between all the ribs are chased with rough horizontal lines.

It rests on three pomegranates, with leaves boldly beaten up and attached to the foot.

1512. '55.

TANKARD: silver parcel gilt, plain drum, with chased borders, the cover surmounted by a ball and with scroll handle. Augsburg. 17th century. H. 6 in., diam. $5\frac{1}{2}$ in. Bernal collection. 10/.

The drum is barrel-shaped and plain, with wide-spreading base rim, and the cover rounded up and spreading over the lip. Round the base, and just above it, run bands of strapwork in relief, and the same ornament is laid round the convex of the lid. Round the middle of the drum and on the flat parts of the cover are bands of engraved arabesques. All these are gilt.

The handle is large, in several curves, and at the points of contact with the body rolls over into several volutes. It has a prominent curled purchase.

287. '54.

TANKARD: silver-gilt, in a diamond pattern, with plain handle and knob on the cover. German (Augsburg). 17th century. H. $5\frac{5}{8}$ in., W. 5 in. 9/.

The body contracts at the top, the sides are straight. The whole is beaten up into diamond squares, with a raised line between each. The handle is quite plain, but the purchase is brought over at the top in two well-graduated volutes.

397. '54.

TANKARD: silver-gilt, chased with scrolls, surmounted by a knob. German (Augsburg). 17th century. H. $6\frac{1}{4}$ in., diam. $5\frac{1}{8}$ in. 14/ 10s.

The body stands on a bold plinth-shaped base. The lid is covered up, has a flat centre and bold knob on the top. The base, a band

immediately over, and the coved part of the top have gadrooned ornament round them, the bands sloping in opposite directions. The handle protrudes straight, then curves in a quadrant, and is returned from the outer point by a long curve back to the bottom, and rolls back after the point of junction with a volute. It is completed by a bold scroll purchase to lift the lid; arabesques of flowers and strapwork are chased on the flat surfaces of the body.

3637. '56.

TANKARD: silver-gilt, with sides flat in the middle, and embossed with flowers above and below, scroll handle, and beaten leaf work over the cover. Nuremberg. 17th century. H. $7\frac{5}{8}$ in., W. 6 in. 12*l.* 12*s.*

The sides make smooth panels cut into points by embossed lobes above and below. These portions are engraved with flowers and leaves; bold lobes are beaten up on the cover; gadroon borders circle round the bottom. The centre of the cover is surmounted by a bold handle or knob composed of distinct scrolls of metal united in a flower. From it are laid delicate curled scrolls of metal, one in the direction of each of the lobes on the lid.

The handle is decorated with a row of balls, and surmounted by a purchase in double volutes richly decorated with masks. The two parts of the handle together make a bold and effective feature. The salient masses of the lobes of the cover, and of those surrounding the lip and base, are well proportioned to the gadrooned borders and balls, which make up three scales of embossed ornament. These bold features are balanced by the size of the handle and its volutes, which are again set off by the delicate beaten work on the lid.

291. '54.

TANKARD: silver-gilt, embossed with bulbs dividing the drum into six flat panels, engraved with fruit and birds, and with similar ornament on the cover. Nuremberg. 17th century. H. $5\frac{3}{4}$ in., diam. $3\frac{5}{8}$ in. 7*l.*

The shape is like that of the last described, but the parts are less rich in ornament. The sides are six flat surfaces engraved with fruit

and foliage, and pointed above and below, the tops and bottoms being divided by embossed lobes. The handle is surmounted by a purchase, and the cover by a plain baluster-shaped knob, which is a modern restoration.

1058. '53.

DISH: silver, elliptic. In the middle, and in medallions round the border, are six figures representing the virtues. Dutch. 17th century. $19\frac{1}{4}$ in. by 11 in. *9l. 6s. 7d.*

The middle is flat, surrounded by a broad flat border with a waved edge. This portion is hammered up with acanthus leaf that does not spring from the inside. It contains six medallions. In the middle is a lady seated and surrounded by children, wearing the loose dress of Kneller's portraits as, Charity. Above, Temperance and Hope, with proper emblems. On the lower side Mercy with a lamb; Fortitude holding an olive branch. On the ends, Prudence and Justice.

144. '65.

CUP or Beaker: silver, parcel gilt, covered with imbricated scales, and with chased foliage and legend round the lip. Russian. 17th century. H. $10\frac{7}{8}$ in., diam. $5\frac{7}{8}$ in. *25l.*

In the shape of a tall beaker or drinking horn, the sides boldly chased with scales throughout. A gilt border round the lip contains a legend in old Cyrillian letters.

435. '73.

TRIPTYCH: in a silver-gilt frame, with encrusted imbricated enclosures of enamel. The middle panel represents our Lord enthroned, and the leaves, two saints, carved in wood. Russian or Greek. 17th century. H. 4 in., W. $10\frac{1}{8}$ in. *24l.*

The frame is imbricated with filigree wire, the spaces being coloured with opaque enamel burnt to a glaze, but not filled up to a full height

and ground down as in old work. The panels are three in number, and represent a nimbed figure of a bishop or abbot wearing a chasuble and the pall of a metropolitan. He is seated on a wide throne, the legs and backs carved, the extremities of the latter turning over at the arms in large volutes, and is placed under a trefoiled canopy. On either side are figures of a crowned emperor and empress. They stand with the hands in the attitude of supplication. The canopies or niches over these figures are trefoiled arches supported on curious rude baluster-shaped columns.

The enamelled backs are lost. They have been covered with work like that on the edges.

176. '74.

TRIPTYCH: of brass, probably once cased with filigree metal work and enamel, originally, containing three scenes from the Gospel. Russian. 17th century. H. $4\frac{3}{4}$ in., W. $10\frac{5}{8}$ in. Given by Mr. W. Wright.

The three paintings are on wood, each bordered with a framework of very thin brass beaten up into rolling scrolls, and representing the Annunciation and the decapitation of St. John the Baptist. In the background the Baptist rebuking Herodias. On the left is the raising of Lazarus, who is not bound, wears the tunic, and has the lower extremities of the legs still in the grave. It is a treatment distinct from that usual among Italian designers. Mary embraces the feet of our Lord, the apostles stand round, and the towers of Jerusalem are seen in the distance. These subjects have got out of place.

The case is of brass pierced for square panels of mosaic or painting, and the angles are of flat pierced scroll work without engraving or ornament of any other kind.

177. '53.

TRIPTYCH: enamelled on brass. Russian. 17th century. Picked up on the field of battle at Dresden. 1813. H. $1\frac{1}{4}$ in., W. $1\frac{1}{4}$ in. Given by Prof. Semper.

In three square folds, the middle containing a seated figure of the blessed Virgin holding the infant Saviour and each side leaf the figure

of a fainted priest habited for the mass. It is made to be hung round the neck, and is of extremely minute dimensions. It is probably not older than the last century.

434. '73.

POLYPTYCH: in a silver-gilt case, with enamels in filigree imbrications. Painted and gilt with subjects of the Resurrection and visions of saints. Russian or Greek. 17th century. H. 4 in., W. (open) $9\frac{3}{4}$ in. 24/.

The various parts of this tablet fold together like the leaves of a book. On one surface a figure stands in contemplation; he is dressed in a short tunic with the hands folded. It is probably St. John the evangelist in the Isle of Patmos, before him is a sea of fire in waves, with flame coloured crests. In the background is the heavenly Jerusalem, a collection of towers, and in an upper corner a vision of the Saviour, with the apostles round Him, surrounded by clouds.

On the other side is the same apostle, or one of the desert saints, clad in sackcloth partly covered by a long toga, a yellow sea is before him, and the crests of the waves are partly tipped with flame colour. The same airy vision is seen in this as in the last plaque.

In the centre are several compositions. The most prominent is the Resurrection. Another subject on the same plaque is the harrowing of hell, represented by the open mouth of a monster: an angel stands keeping it stretched while the souls detained in it are summoned forth. On the left of this subject is the baptism of our Lord, Who stands in the stream of the Jordan. Above this He is seen standing on the sepulchre, while a Jewish priest leans over the entrance sealing it. Another subject seems to be the Ecce Homo, two aged figures with the Saviour.

The whole is fastened with loops and pins with enamel heads and imbricated scales filled in with cloisonné enamel.

Oval plaques that have been fastened on the outside are now wanting. The enamel is painted on copper with opaque colours. The case is covered with an imbricated pattern made of filigree lines or enclosures of metal for enamels in different colours, which are but partially filled, have been only once fired, and left with a glazed surface. On the outside are portions, such as the pins, executed in similar enamel. The figures are elongated after the Greek type, the drawing wiry and dry, and the colours tawny.

22

SKM
(6)



SKM
(6)

PECTORAL CROSS, ENAMEL ON SILVER, RUSSIAN
17TH CENT SKM (NO 105.66.)

W.M. Gill. Fecit.



PECTORAL CROSS, SILVER, RUSSIAN 17TH CENT
SKM. (NO 109.66.)

98. '66.

CROSS: pectoral, of silver, set with precious stones and enamelled. Russian. 17th century. $4\frac{1}{4}$ in. by $3\frac{3}{8}$ in. 1/.

A pectoral cross. The front is covered with arabesque ornament in relief filled in with enamel. The ends expand and on each is set a turquoise with a garnet in the centre. A bead above is cut in facets covered with enamel and pierced for suspension.

104. '66.

CRUCIFIX: silver-gilt, with a Christ on one side set round with enamel and precious stones in the centre. Russian. 17th century. $3\frac{3}{4}$ in. by $2\frac{3}{8}$ in. 4/.

The face is covered with filigree ornament and enamel in various colours. A small figure of our Lord is fastened on the front, and four garnets are set in the centres of the fleur-de-lys on the extremities.

109. '66.

CROSS: silver, of perforated scroll work, with knobs of metal. Russian. 17th century. $2\frac{3}{8}$ in. by $1\frac{3}{4}$ in. 2/.

The cross is of silver. The ends expand in double curves, and on the edges, and the ornaments that issue from the points of intersection, are knobs of metal.

See etched illustration.

105. '66.

CROSS: enamel on silver; on one side the ends are blue, with inscriptions, and a sunk cross in the centre of various colours. Russian. 17th century. $2\frac{3}{8}$ in. by $1\frac{3}{4}$ in. 2/.

A pectoral cross. The ends are expanded and covered with enamel of various kinds on both sides, a circle, with projecting points, joins the four limbs of the cross. The sacred monograms and names in Cyrillic characters in plaques on the extremities.

See etched illustration.

106. '66.

CROSS: enamelled on silver, with inscriptions. Russian. 17th century. $2\frac{1}{4}$ in. by $1\frac{3}{4}$ in. 2*l*.

The ends are trefoil. A circle joins the limbs. The front is enamelled with green, and has sacred names and monograms in Cyrillic characters. The enamel on the ends is green and white.

107. '66.

CROSS: pectoral, silver, enamelled, with inscriptions. Russian. 17th century. 2 in. by $1\frac{3}{8}$ in. 1*l*.

The cross has four rays issuing from the point of intersection, and covered with blue, green, yellow, and white enamel.

103. '66.

CROSS: pectoral, of silver, enamelled in various colours. Russian. 17th century. $2\frac{1}{2}$ in. by $1\frac{3}{4}$ in. 2*l*.

The centre has a circle, the ends set with small turquoises and mounted with a ring for suspension.

111. '66.

CROSS: pectoral, silver, decorated with knobs and bearing inscriptions. Russian. 17th century (?). $2\frac{1}{4}$ in. by 2 in. 2*l*.

The ends of the cross are curved round in anchor shape, and balls of metal are set on the edges. Monograms on the surface in Cyrillic characters.

508. '69.

CROSS: silver, decorated with studs and bearing inscriptions. Russian. 17th century. $2\frac{3}{4}$ in. by $2\frac{3}{8}$ in. 1*l.* 10*s.*

A cross with the ends curved over, anchor-shaped, and touching at the points. There are balls of metal as on the last-named, and monograms on the face.

509. '69.

CROSS: pectoral, silver-gilt, with inscriptions. Russian. 17th or 18th century. $2\frac{3}{8}$ in. by $1\frac{3}{4}$ in. 1*l.* 10*s.*

Sacred monograms are placed upon the ends. On the front is a plain cross, with the title, and a bracket for the feet.

510. '69.

CROSS: silver, with inscriptions, the ends in fleur-de-lys. Russian. 17th century. $2\frac{3}{4}$ in. by $2\frac{1}{4}$ in. 2*l.* 5*s.*

The ends shaped as flat fleurs-de-lys. Monograms in raised Cyrillian letters in square panels on the ends. The back is plain.

511. '69.

CROSS: silver, with inscriptions on both sides. Russian. 17th century. $2\frac{1}{8}$ in. by 2 in. 2*l.* 5*s.*

Open scrolls and knobs on the edges, with a ring for suspension.

512. '69.

CROSS: silver, with inscriptions on the fronts. Russian. 17th century. $2\frac{1}{8}$ in. by $1\frac{1}{2}$ in. 1*l.* 4*s.*

Round trefoils on the ends and between the limbs, with monograms and legends engraved on the front in Russo-Greek characters.

513. '69.

CROSS: silver-gilt, with suspending ring. Russian. 17th century. $2\frac{1}{4}$ in. by $1\frac{1}{4}$ in. 3*l.* 15*s.*

The limbs expand at the ends.

514. '69.

CROSS: silver partially oxydised with inscriptions on one side and the sacred monogram on the other. Russian. 17th century. H. $1\frac{5}{8}$ in., W. $1\frac{1}{8}$ in. 2*l.* 5*s.*

The limbs are joined by a circle.

162. '66.

CHALICE: silver-gilt; the base, stem, and lower part of the bowl ornamented with hammered work. Portuguese. Early 18th century. H. $9\frac{1}{4}$ in., diam. 6 in. 7*l.*

The lip is bell-shaped, the knop larger and flatter at the top than below. The base has three cartouches, containing: 1. The Veronica face; 2. the seamless coat; 3. the pitcher of vinegar, rudely executed in relief.

The character of the work is massive, giving the various parts a greater appearance of solidity and weight of metal than they really have.

461. '75.

VASE and Cover: silver, of classic outline, with delicate scrolls and flowers round the lip, foot, and cover. English (?). Early 18th century. H. $8\frac{1}{2}$ in., diam. $3\frac{3}{4}$ in. 14*l.* 14*s.*

The shape is a long half oval, the handles rise straight, as in an old Greek vase. Round the lip runs a broad belt of chased scroll and leaf work; borders of similar character run round the cover and foot. A nest of acanthus leaves falls from the knob of the cover, which is rather poor and small. The flat part of the body is laid out in perpendicular stripes, alternately notched and burnished.

4288. '57.

URN: for hot water, gilt metal, hexagonal, mounted on three scroll feet with three taps. Dutch. 17th or 18th century. H. $13\frac{1}{2}$ in. Diam. 8 in. 3/.

It has six cylindrical projections round the sides, and the lower portion is decorated with fine leaf work chased in relief; the upper part smooth. There are three spouts with taps for drawing off the liquor; the top is bossed and finished with a knob. It is lifted on three scroll legs high enough to allow cups to stand under the spouts.

654. '70.

TANKARD and Cover: silver parcel gilt, the drum beaten up with a composition of rustic figures. A garland of flowers surrounds the base, and similar ornament the cover, on which is a medallion. Dutch. 17th or early 18th century. H. $8\frac{5}{8}$ in., W. $6\frac{3}{4}$ in. 60/.

The gilt parts are some of the horizontal divisions of the piece. The drum is silver and represents Dutch peasants dancing, while a fiddler and bagpiper play to them. Other figures sit and carouse, one man smokes, one holds a jug, and an old woman serves them.

The design is in the manner of Ostade. The women wear caps, jackets, heavy shoes, and have pincushions and bundles of keys hanging at their waists. The figures are in high relief.

On the lid is a medallion with a composition in relief, a boor sitting drunk on a barrel. Round the lower bulge of the lid runs a band of bold gilt leaf work. A band of gilt leaf work runs round the large torus that forms the base.

The handle is of solid metal beaten, and in broken rolls and scrolls.

1191. '64.

BELL: silver, with a shield and prelate's hat engraved on the surface. Flemish. Late 17th or 18th century. H. 4 in., diam. $2\frac{3}{8}$ in. 2/.

The bell is plain, and is engraved with a shield bearing: vaire, a bishop's hat and cords above. For use at the mass.

5. '67.

CUP and Cover: silver, two-handled, with dolphins on the cover, and beaten work on the body. French. Early 18th century. H. 7 in., diam. $3\frac{1}{2}$ in. 30/.

The outline has much variety. The body is vase-shaped, on a fluted stem and round foot; the sides are covered by bold foliage in the rococo style; round the lip is a reeded belt. Scutcheons, but without arms, are placed amongst the ornament, and two dolphins amongst rococo curved ornament surmount the cover.

809. '64.

CUP: silver, two-handled, the lower part gadrooned. English. Early 18th century. H. $1\frac{1}{4}$ in., W. $2\frac{3}{4}$ in. Given by the Rev. R. Brooke.

It is very small, and for toy use, or perhaps for tasting spirits. The metal is thin, but beaten up carefully, and made like a full size cup.

41, 41a. '72.

BOOK Mount, one of a pair: silver filigree openwork. German. 18th century. $9\frac{5}{8}$ in. by 1 in. 1/. 13s. 4d. the pair.

Graceful rosettes of silver wire, graduated in size with much elegance.

9019, 9019a. '63.

BOOK Clasps, a pair: chased silver, heart-shaped ends. German. 18th century. L. of each, $2\frac{7}{8}$ in. 11s. 8d. Carefully chased.

9026. '63.

BOOK Mounts or Corner Plates : a set of eight, silver chased and pierced scroll work. German. 18th century. L. of each, $\frac{3}{4}$ in. 8s. 9d.

A series of small plates.

810. '64.

DISH: silver, two-handled, repoussé work in patterns. English. 18th century. W. $2\frac{3}{4}$ in. Given by the Rev. R. Brooke.

The work is beaten up into simple arrangements of four small bosses, with a blunt point. Used probably for tobacco ashes.

40. '72.

BOOK Mounts: silver pierced work. German (Augsburg). 18th century. $9\frac{3}{4}$ in. by $4\frac{5}{8}$ in. 2l.

Strapwork and arabesques, with piercings.

811. '64.

NUTMEG Grater : in cylindric silver case, chased with shield and monogram. English. 18th century. L. $3\frac{5}{8}$ in. Given by the Rev. R. Brooke.

Quite unornamented.

558. '74.

COVERED Tankard: silver, with beaten ornament. English. Hall mark, 1703-4. H. $7\frac{1}{4}$ in., diam. $5\frac{3}{4}$ in. 25l.

Plain in outline. Strapwork ornament on the drum, with masks ; a scutcheon on the lid carries the crest, a demi pegasus erect, and letters **J E B**.

3633. '55.

MEDALLION: silver, embossed with three cupids in high relief, who uphold a trophy of shields, with Latin inscriptions and battle pieces in bas-relief. Signed J. B. Eben me fecit; dated 1705. German. Diam. $8\frac{1}{2}$ in. 30/.

The principal relief is a cupid occupying the middle of the circle. Two others are circling round, and support between them a trophy of shields, round which are guns, trumpets, arms, &c. The shields are of several forms, oval, and in various classic curves. On one is a battle piece, with horse and foot charging, and the words—

VICTORIA AD SALATEND XIX MART MDCCIII.

On another the words—

VICTORIA AD IACOBSTADT DIE XXVI, IVLII, MDCCIV.

On another, the largest, are the words—

VICTORIA VILTZNICA PROPE GEMANURTHOF
DEI XVI, IVLII, MDCCV.

Another has the representation of a siege, and—

EXPUGNATIO ARCIS BIRSÆ DIE XIV SEPTEMB.
MDCCIV.

Round the breech of a gun is—

I. G. EBEN ME FECIT 1705. RICH.

Round the margin of the medallion are the words—

VICTORIA NULLA CLARIOR AUT HOMINUM
VOTIS OPTATIOR UNQUAM
CONTIGIT . INGENTES GEMINANT DISCRIMINA
MAGNA TRIUMPHOS
QVAM CERTA FUERE GAUDIA CVM TOTAS VIC-
TORIA PANDERET ALAS
CUNCTIS INOPINA RELUXIT, TE VICTORE,
SALUS.

To which of these actions the lines refer it is not easy to decide.

Medals of the same kind on a smaller scale commemorate most of the victories and actions fought during wars of the first years of the 18th century.

293. '54.

Plate of silver: square, with semicircular head, and composition in repoussé work of the triumph of Galatea Dutch. Early 18th century. $3\frac{3}{4}$ in. by $2\frac{3}{8}$ in. 1/. 1s.

The nymph reclines on the back of a dolphin, and cupids and dolphins bear her company over the sea. Two cupids fly overhead lighting the way: a border of flowers. Over the circular head is an ornamental edging of shell with two dolphins.

3635. '56.

CUP: silver, two-handled; a corded belt runs round the top with stamped borders, with a scutcheon and inscription, "The Company of Porters." English. Hall mark, 1705. H. $4\frac{5}{8}$ in., W. $8\frac{3}{4}$ in. 7l.

Bell-shaped, with a necking under the body, and an expanding foot gadrooned round the edge. A belt of cord and fine stamped rosettes, runs round each side under the lip. The lower part is in slanting flutings and quills, ending in rosettes.

The handles curve back after contact with the lower body. A scutcheon on the side, bordered by leaf work of simple design, contains the inscription.

116. '64.

CUP and Cover: silver-gilt, with reeded ornament; engraved with the arms of the officers of a guild, to which it has belonged. Around the bowl hang twelve emblematic shields, and on the cover is a figure in Roman costume, with shield and standard. German. Dated 1706. H. 23 in., diam. $6\frac{1}{8}$ in. 99l. 15s.

This cup has been much repaired, cleaned, and thickly gilt. It is cylindrical in the body, ribbed with small perpendicular lines expanding into a shallow cup below, and with a deep bell-shaped lip above. Between the lip, which is plain, and the ribbed part, a round collar supports twelve fanciful shields, which hang by links from as many lions' mouths, round this member.

The stem is high, and has a round knob for the hand, and expands with one or two collars to a round base.

A classic warrior on the lid holds a banner and shield; on the latter is an hour-glass, with an emblem of death above, and the legend:

Hin geht die zeit, her Komt der Todt
O mensch thü recht und fürchte Gott.

On the banner is a bier covered with a pall, and a crucifix laid over it. Roses are engraved in the corners of the flag, and under it—

1706.

Johan : Heinrich : Schrader.

On the reverse, emblems of death. A skull, tulip flowers over it, a pipe and soap bubbles, a candle burning out, an open book, and therein :

Ecce quid est mundus quid mundana, omnia vana.
and a female head, with the word Vanitas under it.

Below the whole—

Mors ultima linea rerum est.—Horat.

Round the base are the following inscriptions :—

Setzt an die frischen Lippen !

An dießen Silber bordt,

Baldt trägt man euer Rippen.

Hin zu der Todes Pfordt.

Drum freut euch so ihr Brüder !

Dafs des Gott nich seij Züwider.

Anno 1717, ist die Grünenhagische Bruderschaft zusammen gewesen und ist beliebt worden diesen Wilckom machen zu lassen, und seind das Jahr die vorsteher gewesen Hr. Frantz Wiedeman, Hr. Johann Heinrich Schrader, und Hr. Baltzer Rost als Registrator, und wieget am gewicht 15. 3. loht. Gott segne diese Bruderschaft ! Bis er zerstör des todes macht !

Round the flat part of the lip are the names of the members of a society.

The shields round contain devices, not arms, and are as follows :—

A sarcophagus hung with garlands. Two flaming torches on the sides. A motto, Das ist die Letzte Ehre. A pot containing a plant, and a hand watering it from a rose waterpot ; Leid und Hoffe ; a death's head and bones on the ground, above it a trumpet ; Stehet auf ihr todten ; a square pedestel or altar and a tree planted thereon, with a rayed sun shining in the heaven ; Todte ohne dich. An open grave with a dead corpse beside it ; hier müs er, bleiben. A church in a graveyard, with a crane on its nest on the tower ; Hier ist sicher wohnen. A sarcophagus and a star over the head ; Glücklich im Todt. A vine planted in a vineyard, with a broken stem, and liquid flowing therefrom ; Auf die Thränen folgen die fruchte. A grave-stone and a dog beside it ; Las die todten ruhen. A garden gate with hedges of flowers, Cupid standing in the open gateway ; Es steht für

freünd ünd nicht vor feinde offen. An open sea and rocky coast, an eagle flying towards the sun ; Zu Gott hinauf.

A garden enclosed in a low border, and a breeze blowing from a cloud to it ; Sovergehen die Schontle dinge.

398. '54.

BEAKER, covered: silver-gilt, with beaten and chased shells and scroll work, and an inscription round the top. German. Dated 1708. H. $9\frac{1}{8}$ in., diam. 5 in. 10*l*.

The sides are covered with large leaf work beaten up and with spiral flutings, shells, and a border of beads or balls round the bottom. It stands on a moulded base, the outer moulding being covered with shell and leaf work. Round the cover is the legend,—

JACOB MARTENS JACOBS SOHN IN HAMBURG

DEN4 7Br. 1708.

292. '54.

CUP: silver parcel gilt; fluted in the lower part, resting on three ball feet, and bearing a monogram. German. Dated 1710. H. $3\frac{5}{8}$ in. diam. $3\frac{3}{8}$ in. 2*l*. 10*s*.

The lower half has spiral gadrooned ribs and hollows alternately, the hollows, with three small leaves in relief. On the upper smooth surface is a shield, coronet, monogram A.T.G. doubled, and date.

557. '74.

COVERED Tankard: silver, embossed with flowers beaten up. English. Hall mark, 1714. H. $8\frac{3}{8}$ in., diam. $5\frac{7}{8}$ in. 35*l*.

A plain cylindrical body beaten up with the tulips and fruit common on Dutch and English work of the Restoration; a band of vine leaf runs round the bottom. It has a concave expanding base. The top is flat, with a band of vine leaf round it, and a bunch of fruit for a knob; plain handle. Crest, demi-pegasus, lettered **F Q B**.

260. '64.

CUP: covered, silver-gilt, set with medals in commemoration of the Lutheran Reformation and of the bicentenary of Martin Luther. German. Dated 1717. H. 7 in., diam. 4 in. 31/.

The outline is bell-shaped, the top and bottom, as well as the cover, are chased with borders of foliage. Two medals are set in the upper part, one on the bottom and another on the cover, the reverse sides of each showing through on the inside. They commemorate events in the life of Martin Luther, which ended in the establishment of the Lutheran Protestantism. 1. The doctor, in the frock of an Augustinian friar, nailing his 95 theses on indulgences to the door of the church at Wittenburg: round it is the legend:

Aperite portas, 31 Oct. 1517. Initium reformationis.

Reverse, the bust of the doctor, and legend:

MARTINVS LVTHERVVS THEOLOGICVS DOCTOR.

The rubricated letters make MDCLLVVII, 1717, the bicentenary date.

2. An altar, the doctor on one side and an angel the other hold a cover over, or lift it from, a candle; the sacred name is written in Hebrew above, and round, Fulgeat Æternum, 1717.

On the lid a medallion of the doctor is the same as No. 1, and the legend, Verbum Domini manet in Æternum.

Reverse, Religion, holding a cup and cross, kneeling at a broken pillar with an open book, and legend; Ad legem et testimonium; holy name above: round; Hoc non erit eis matutina lux si non dixerint juxta verbum.

On the obverse of the medal, in the bottom, which is inside, there is a sea, in it a rock sustaining an open book marked BIBLIA over a sun, and the emblem of the sacred Trinity; round it the legend DOMINE CONSERVA NOBIS LUMEN EVANGELII. On the obverse the legend, In memoriam secundi jubilæi evangelici, anno seculari 1717, die 31 Oct. Celebrari senat. Francofurt. F.F I. I. F.

693. '68.

CUP: silver, two-handled, the upper part circled with a band of cord and stamped work, and the lower ga-

drooned. English. Hall mark, 1719-20. H. $4\frac{7}{8}$ in., diam. $4\frac{3}{4}$ in. 8/.

The gadroon and corded ornament, stamped borders, &c. are common in cups of this date. An escutcheon on the side is without letters or arms.

692. '68.

SALVER: silver, with gadroon work in the middle. English, 1719-20. Diam. 9 in. 8/.

Spiral gadrooning in the middle, and other punch marks round. A bold embossed rope moulding inside the rim and edge which is thin, and undulated.

577, 577a. '74.

TWO Sauce Boats, a pair: silver, with festoons on the bodies. English. Hall mark of 1720. H. $7\frac{3}{4}$ in., W. $9\frac{1}{2}$ in. 30/.

Each boat-shaped, with handles in the shape of brackets that end in volutes turned downwards, acanthus edge borders, festoons in two loops or sweeps hanging from oval medallions midway on the body; a thin stem and plain foot; beaded edges to the lip, foot, and rim of the cover. The knob over the cover is urn-shaped. Crest, as the last.

54. '65.

STAND: silver; a hollow frame of pierced and beaten scroll work; with concave sides. Irish. About 1730. H. $3\frac{1}{2}$ in., diam. $8\frac{1}{2}$ in. 13/ 13s.

The sides are scrolls and flowers pierced between, and strengthened by upper and lower frames. Made for table use to hold a bowl as a centre piece.

197. '72.

BADGE: silver-gilt, embossed with a double heraldic shield in beaten work. German. Dated 1731. $4\frac{1}{2}$ in. by $3\frac{3}{4}$ in. 1*l.* 10*s.*

The shields, which are the chief ornament, are set side by side, and supported by bears holding pennons. The dexter shield bears, party per fess; in chief an eagle, displayed and crowned; in base a half tower, embattled, with two sceptres crossed in saltire; helm and mantling, ducally crowned; for a crest an eagle displayed. The sinister shield bears, a star in fess and a crescent reversed. There are no indications of tincture. For a crest to the second shield a fool's head, capped.

8879. '63.

BADGE: silver; formerly worn by the Admiralty barge-men. In the centre a gilt anchor and cable on red ground, surrounded by large silver scrolls and dolphins, maritime trophies, and mathematical instruments. English. Hall mark for the year 1736. 10 in. by $7\frac{1}{2}$ in. Given by the lords commissioners of the Admiralty.

The Admiralty device is in high relief on a red enamelled ground; an anchor with a large cable knotted on and curved round. The top is crested with a curled sea shell and dolphins on the sides. Round this is a massive scutcheon of silver beaten up, composed of dolphins on the sides, a shell above, and trophies of guns and arms, of quadrants, theodolites, compasses, and other attributes of nautical science. This badge was worn on the full-dress livery of the crew of the Admiralty barge.

484. '75.

TANKARD: Dresden porcelain, with silver-gilt mount set with coins. German. Dated 1738. H. 8 in., diam. $4\frac{1}{2}$ in. 30*l.*

The porcelain is set with a convex cover made up of a medallion of Augustus duke of Brunswick and Luneburg, surrounded by ten battered coins.

4531. '58.

DISH: silver, oval; beaten up with figures and a landscape. A border of pierced scroll work and a gadrooned edge; handles of acanthus, gilt. German. About 1740. $16\frac{1}{2}$ in. by $9\frac{1}{2}$ in. 8*l*.

The centre is surrounded by a border of vine and broken wood-work, all hammered in the metal. The edge is broad, with arabesque work; the intervals pierced. An outer rim of bold gadroons.

In the bottom of the dish there is a landscape, in which a lady and gentleman are walking. She is in high head-dress, hoops, looped skirt, and high heels; he in wide-skirted coat, long waistcoat, stockings rolled over the knee, high heels and buckles. The dress of about 1740-50.

The two handles are thin beaten plates, with fine acanthus ornament of better style and execution, and apparently of earlier workmanship.

45. '64.

CUP and Cover: silver parcel gilt, with beaten foliage, and a shield on the cover supported by a lion. It bears the name of the members of a guild. German. Dated 1747. H. $16\frac{3}{4}$ in., diam. $5\frac{5}{8}$ in. 23*l*. 2*s*.

The outline is without grace. A high shoulder under the lip is the widest part of the cup, and it falls in sharply, and is bossed out again near the bottom. The stem has two knops, and the foot two round bands of fantastic ornament enclosed in broken curves of Persian pattern.

Round the body of the cup, the knops of the stem, and round the cover which is coved, cartouches of coarse flower and strapwork are beaten up in silver, leaving the plain parts gilt. A lion on the summit supports a shield without heraldry; and round the flat rim of the cover, and in small cartouches round the covings, are written the names of various members of a guild.

504, 505. '75.

TWO small Vases: a pair, silver, with acanthus leaf and gadroon ornament. English. Hall mark, 1748-9. H. $5\frac{7}{8}$ in., diam. $3\frac{1}{8}$ in. 30/.

These are goblet-shaped with acanthus leaves rising in a ring under the bottom; narrow neck and foot; gadrooned ribs, and a cover surmounted by a knob in the shape of a bunch of fruit, with acanthus leaves with the points reversed covering the surface.

436. '65.

STATUETTE: silver; Cupid holding a lamp in one hand, and a rod, on which are two butterflies, in the other. Italian. Hall mark, of the Papal States. 18th century. H. 16 in. 45/.

The figure is balanced on one leg; the head leans slightly forward, a quiver is hung by a band over the right shoulder. He holds in the right hand the base of a small lamp, with half oval dish of plain metal, bordered by a row of beaded work. On the two sides are three classic goats' heads in relief. Two small doves, looking up and flapping their wings stand on the base.

1330. '71.

TEA Pot: silver, octagonal, with square spout and canopied lid, deeply chased with scrolls and flowers, with scutcheons and boy supporters on each wide side, and harpy feet. French. Early 18th century. H. 6 in., L. $3\frac{1}{8}$ in., W. $2\frac{3}{4}$ in. 40/.

The sides are deeply chased with arabesque ornament, having a scutcheon, surmounted by a ducal crown, and supported by grotesque boys in the middle; the corners are cut off square. The spout is square, the handle of black wood, and it stands on scroll harpy feet. The lid is coved up in two stages, and decorated like the body.

4558. '58.

TEA Canister: silver, oviform, on stand, fluted body and round top. Dutch. Early 18th century. H. 5 in., diam. $2\frac{7}{8}$ in.

The upper part of the body, as well as the lower, are covered with leaf work above and below a fluted centre; the top is bulb-shaped and fluted. On the back is a double monogram of the letters T. P.

Part of the same service as the last described.

1331. '71.

MILK Jug: silver, octagon, with hammered decorations in relief. Dutch. 18th century. H. $4\frac{1}{2}$ in., L. $3\frac{1}{4}$ in. 10/.

Square-sided, flat with narrower collar and spout; curved handle; the sides are covered with arabesque ornament in high relief, chased. On the ends are terminal grotesque figures. On the sides are grotesques and boys supporting a ducal crown and shield without heraldic bearings.

2131. '55.

TEA Caddy: silver, quadrangular, with floriated work and heraldic shield. Dutch. 18th century. H. $5\frac{3}{8}$ in., W. 3 in. Bernal collection. 4/ 10s.

The work is in thick relief. Two shields surmounted by a viscount's coronet, bearing quarterly of four: 1, a tree proper; 2 and 3, trefoil; 4, a mallard. On the end is the name B. Rünck.

324. '72.

FRAME: silver, oval with a border of hammered work, in glazed case. Italian. 18th century. Case, 19 in. by $14\frac{1}{8}$ in. 25/.

Oval, with a border of broad twisted cording, with a narrower edging of corded work. From it spring sprays of rose, acanthus, pinks, and other flowers of thin metal beaten up. Probably Genoese work.

993. '72.

FISH Slice: silver, thin blade of scroll outline, with diapers and leaves, the centre pierced in form of a vase with flowers; the handle embossed on both sides with a bird, and with scrolls within medallions. English. 18th century. L. $10\frac{3}{4}$ in., W. $3\frac{3}{8}$ in. 1*l.* 5*s.*

The blade is embossed with sharp relief carefully executed; not well arranged for use.

8499. '63.

BUST: silver, deeply chased and decorated with flowers and drapery, apparently the head of a cane. French. 18th century. H. $2\frac{1}{4}$ in. 7*l.*

The head is bound round with hair carefully dressed; round the throat is a chemisette frilled in the fashion of the earlier part of the last century. The lower part is finished with broken rococo curves.

522. '68.

HEAD of a Cane: gold, with mask and scroll work, beaten and chased. French. 18th century. H. $1\frac{3}{4}$ in., diam. 1 in. 3*l.* 4*s.*

It is a knob, rounded, rather flat on the top, and dying into the dimension of a socket to fit on a cane. The whole surface is chased deeply into the metal with foliage ornament in thick relief.

117. '64.

MUSTARD Pot: silver, parcel gilt, with gadroon ornament. German (?). 18th century. H. $5\frac{1}{2}$ in., W. 4 in. 6*l.* 18*s.* 6*d.*

The upper part trumpet-mouthed, with strapwork edging; bulbous gadroons below; a volute handle, flat vine leaf purchase, and an upright cresting of leaves round the knob of the cover.

439. '73.

SUGAR Sifter: silver, pierced and embossed, with curved handle, and the figure of a bird at the end. German. 18th century. Diam. $2\frac{3}{4}$ in. 10s.

The bowl is a segment of a globe, and has a flat rim added, on which is an embossed border with pierced intervals. The handle curves up so as to make with the outline of bowl an S, and finishes with a bird.

4271. '57.

TEA Pot: silver-gilt, fluted and embossed with festoons. French. 18th century. H. $5\frac{5}{8}$ in., W. $7\frac{7}{8}$ in. 15l.

Parts alternately square and bow-shaped project slightly down the front and on the lid. On the surface are embossed garlands. The spout is S-shaped, large, and ending with the mouth of an animal. The handle is of black wood.

4246. '56.

SUGAR Bafin, covered: silver-gilt, embossed with foliage, and with a knob on the cover composed of shells. French. 18th century. H. $5\frac{1}{2}$ in., diam. $4\frac{1}{2}$ in. 11l.

The body is flat sided, contracting into a necking round the lip, and the cover is first concave and then convex. On the top is a knob or handle, made up of shells. The lip, edge of the cover, and the foot have fine reeded borders. Hanging garlands are embossed on the sides and round the covers. The under side is beaten into shallow perpendicular lobes at intervals, both on the bafin and the cover.

1201. '64.

AHOLY Water Vessel: of gilt copper, for suspension. On the back is a crucifix, with a bronze Christ. French. 18th century. H. $10\frac{1}{2}$ in., W. 6 in. 3l. 10s.

The edge of the back plate is in broken rococo curves, with embossed wreaths and other ornament. In the middle is a crucifix, the Christ of which is in bronze, with rays round and a serpent at the foot. The plate is shaped in broken curves. The whole is decorated with scroll work of the Louis XV. period. For bed-room use.

573. '74.

EWER: silver, with ebony handle, beaten with festoons of flowers, &c. German (?). 18th century. H. $7\frac{3}{8}$ in., diam. $3\frac{1}{8}$ in. Bought, 10*l*.

A small vessel for hot milk, globe-shaped body, with a band of quatrefoil leaves in square compartments round its upper edge, and pointed acanthus leaf work under it. The neck is short and spreads wide at the lip. The cover has reversed acanthus leaves round it. The foot is concave, and high for the size of the body, with a row of beads round the foot. The handle is square above, and of wood, stained black.

559. '74.

BELL: silver parcel gilt, with medallions and strapwork. Russian. 18th century (?). H. $5\frac{7}{8}$ in., diam. $4\frac{1}{2}$ in. 20*l*.

It rises to a point. The surface ornamented with strapwork embossed and chased. This is gathered round two medallions, in one of which Hercules is represented struggling with Antæus, in the other slaying the Hydra; silver on gilt ground. Lions in pairs, masks, &c. are between these medallions, and the imperial heraldic eagle above.

565, 565*a*. '74.

SUGAR Casters, a pair: silver beaten work, with medallion busts. French. 18th century. H. $8\frac{3}{4}$ in., diam. $3\frac{1}{8}$ in. Bond collection. 50*l*.

Both these pieces are of the same shape, coved at the top, a long concave side with four stripes of flower work down it; the lower part

of the body wider, with a flat band of massive work containing four heads in medallions and a ribbed convex bottom joined by a narrow short stem to a square base. The cover is coved, with bold strap ornament round it and a knob of flowers.

The character is massive, almost heavy, and seems to have followed the conditions of a model in stone work from actual architecture.

33 and 34 '68.

SALT Cellars, a pair: silver, with garlands in relief. French. 18th century. Given by the trustees of Soulages collection. H. $4\frac{1}{4}$ in., W. $3\frac{1}{8}$ in., L. $5\frac{3}{4}$ in.

A pair of oval salt and pepper holders. The sides of the frames are upright, and of open work; cupids blowing trumpets and holding shields in the outer centre of each, and garlands between. The two cases join in the middle, and a two-handled vase forms a handle. The whole is lifted on scroll feet. The work is cast and chased up. There are blue glass cups fitted to the silver cases to hold salt and pepper.

572. '74.

EWER: silver, with ivory handle, embossed with festoons, medallions. &c. Dutch or French. 18th century. H. $7\frac{3}{4}$ in., diam. 3 in. 12/.

The body is a half globe, the neck contracts quickly and spreads with a straightened curve to the lip. The cover rises in a concave line, is hinged, flat-topped, and surmounted by a knob shaped like a tiny vase, with acorn knob and garlands round the sides. The surface of the neck is ornamented with looped garlands, and has two small medallions,—one containing a cupid bending his bow, the other a seated figure holding a horn of abundance.

489. '75.

COVERED Cup: of beaten silver. Dutch (?). 18th century. H. $4\frac{7}{8}$ in., diam. 4 in. 5/.

It is globe-shaped, the cover surmounted by a flower of beaten work, a thin stem and convex foot. Round the body are festoons of

beaten and chiselled work, with heads in medallions; a band of the same decoration with medallions containing heads and cups alternately winds round the cover, and festoons are embossed round the foot. There are two triangular swinging loop handles. Crest, a demi-pegasus erect, and letters **JS**. Thin metal and coarse ornament.

554. '74.

CUP: silver, enamelled, with open worked handle. Russian. 18th century. H. $1\frac{1}{8}$ in., diam. $2\frac{5}{8}$ in. 7l.

Dish-shaped in the bowl, with a star of ten points in the middle, encrusted with enamel in black, white, and blue. The handle is pierced in scroll work, covered with coloured enamels. The vitrified material is laid in in one thickness, and has been submitted only to one process of firing. It has not been filled up to a level with the edges of metal that hold it, nor ground to a surface.

561, 561a. '74.

COVERED Vases, two: silver, with gadroon ornament. English. Hall mark, 1753-4. H. $7\frac{1}{4}$ in., diam. $3\frac{1}{8}$ in. The two 30l.

Urn-shaped, with stem and foot; long and short gadroon ribs issuing spirally from the root of the cup and downwards from the base of the top knob. Four handles, loops of rounded silver rods or bars gracefully raised and curved and springing from scallop shells, form the most noticeable features of this piece.

562. '74.

COVERED Vase: silver, with gadroon ornament, and four raised handles. English. Hall mark of 1753-4. H. $8\frac{7}{8}$ in., diam. $3\frac{7}{8}$ in. 22l. 10s.

This vase is larger than the pair just described, but the work on it is the same, except that the gadroons or ribs that rise from the root of the calix and fall from the knob are perpendicular. The knob is a small vase with pointed cover, wreaths round the sides, &c.

690, 691. '68.

SALVERS, Two : silver, square in the middle, with border hammered and chased. Irish. Dated 1754. Border, dated 1784-5. W. $8\frac{7}{8}$ in. 50*l*.

The borders are composed of bold acanthus arabesque work with demi-figures of boys careffing animals, in flat relief, and of very good design.

563. '74.

VASE : silver. English. Hall mark of 1756-7. H. 9 in., diam. $3\frac{5}{8}$ in. 22*l*. 10*s*.

A rounded body with a concave neck, domed cover surmounted by a tiny but complete covered vase as a knob. Round the base of the top, and round the foot on which the piece stands, are small sloping gadroon ribs ; ribs of a similar kind, alternately long and short, finish the under part of the body, and four pairs of light reed handles issuing from shell ornaments rise above the upper edge of the body. The work is finely executed, and the various ribs and reeds of silver running in different directions, but not violently contrasted, are very effective.

393. '64.

COFFEE Pot : silver, hammered work, with spiral ribs and curves and foliage. Ivory handle. English. Hall mark, 1759-60. H. $11\frac{1}{2}$ in., W. $8\frac{1}{2}$ in. 35*l*.

The lower part of the body is round and beaten up into spiral quills, with stalk and leaves over a portion of it. The upper part of the body has similar work. A scutcheon on the centre, which is plain silver, is without heraldic bearings. A third part of the body is left plain to show off the beauty of the metal. The top rises to a knob handle, and the spout is in broken sections of rococo shape. The handle from the top to the middle of the body is of ivory.

The outline of the vessel is graceful and agreeable.

The value of the polished surface of silver is well understood in this piece, and the most is made of it in the distribution of the ornament.

494. '75.

COFFEE Pot: silver. English. Hall mark 1762-3. H. $18\frac{1}{4}$ in., diam. $7\frac{1}{2}$ in. Bond collection. 100*l*.

The general shape is bulged like that of an acorn. The leg or stem has spiral flutings. The lid is beaten up in two convex masses. The spout is large, and both this and the body covered with coarse flower work much thrown about. The handle is of black wood. It is coarse in ornament and graceless in outline.

384 to 384*b*. '71.

VASES and Covers: a set of three; silver, two-handled, with spiral flutings and gadroon borders on covers and feet. English. Hall marked, 1767. H. $7\frac{3}{8}$ in., W. $4\frac{1}{2}$ in.; *a.* and *b.*, H. $6\frac{1}{8}$ in., W. $4\frac{1}{8}$ in. 75*l*.

These vases are egg-shaped, contracted by a neck above the widest part or shoulder, and again expanding with hips. The convex covers have a slight depression round the middle of their surfaces. A flame-shaped knob finishes them above. Two handles of solid metal work, loops with scroll ornament, rise from the broadest edge or shoulder. On the other sides two anthemion ornaments spread downwards. The lower part of the body has spiral gadrooning.

It stands on a round pedestal necking, gadrooned torus and base.

The effective arrangement of the polished surface and of the spiral flutings of the gadroon ornament is well worth notice. The whole of these pieces are designed to make as much as possible out of the beautiful polished surface of the metal; they are intended for table use.

46. 46*a*. '64.

VASE and Cover: silver-gilt, two-handled, beaten up with branches of flowers and engraved with arms and supporters. English. Hall mark, 1769. H., with cover, $17\frac{1}{8}$ in., W. 14 in. 125*l*.

Slightly bell-mouthed, and bulging gently below in two courses. Contracted necking, and broad foot below. On the surface are boughs

or branches of roses, tied together, the foliage trailing over the larger surface of the body.

The handles are massive, and come from the lip to the utmost projection of the body. The top contracts, and ends in a flame-shaped point. The outer edge of the cover and of the base are enriched with a rim of short gadroons.

On one side of the body, immediately under the lip, a complete heraldic achievement is engraved. The shield bears: argent, three unicorns' heads couped; an escutcheon navally crowned charged with a saltire, gules.

For supporters, two lions rampant. On a scroll below, the motto, *Præsto et præstem.*

502. '75.

BASIN: with cover, silver, with floral festoons and beaded ornament. English. Hall mark, 1770. H. $4\frac{1}{4}$ in., diam. 5 in. 25*l*.

The top is flat and without crest or arms. The upper rim is a row of balls, and the lower part of the body, which is wider than the upper, is ornamented with a garland of leaf work hung up in long loops at intervals, so as to trail over the whole space.

564. '74.

COVERED Vase: silver, with rosettes and garlands embossed on the surface. English. Hall mark, 1770. H. 9 in., diam. $4\frac{3}{4}$ in. 18*l*.

Finely beaten and chased, in the shape of a classical urn, the stem finishing with an acanthus leaf calix; handles curved upwards, contracting with a deep graceful hollow to a bold lip, and covered with a flattened bell top, finished with a small acorn having a fall of pointed acanthus leaves below it. On the surface are massive leaf festoons and two medallions filled with bold spiral leaf work. Round the rim is an architectural beaded moulding, and one of acanthus leaf round the foot. Crest, a demi-pegasus erect, and letters **J** **E** **B**.

55, 55a. '65.

VASE and Cover: silver-gilt, egg-shaped, ribbed, with satyr's head at the handles, the cover surmounted by an image of a cupid. English. By James or Robert Adam. Hall mark, 1772. H. $10\frac{7}{8}$ in., W. $4\frac{1}{4}$ in. 59*l.* 17*s.*

The whole, when put together, is egg-shaped, with a border of garlands of drapery and ties. The handles are satyr masks carefully chiselled. There is a narrow stem and a foot and square pedestal below, with knots and other ornament on its sides. The body and cover are ribbed with stripes in slight relief and burnished.

On the cover is the image of a cupid dancing. A square hole is made for a fugar spoon in the cover.

The decoration, as well as the classical outline, and the fine execution of the ornament, leave no doubt of the justice of the attribution to the excellent school of workmen, Italian and English, who were at the disposal of the brothers Adam. This design and workmanship should be compared with the small sculpture found in chimney-pieces, and to the Wedgwood designs used in those structures, of which two examples are on loan in the museum.

724I. '61.

SALVER: silver-gilt beaten work; in the centre a convex medallion, engraved with a coat of arms and two crests; round this are four medallions of classical warriors on horseback, with a rococo scroll border. English. Hall mark, 1772. 26 in. by 21 in. 130*l.*

The space is divided by ridges into four, with a raised centre, and the four spaces round occupied by figures of cavaliers in Roman armour. The execution is coarse, and the effect heavy.

570. '74.

CUP: silver, parcel gilt, with festoons and knots beaten up. English. Hall mark, 1773. H. 4 in., diam. $4\frac{1}{2}$ in. 15/.

It is acorn-shaped, with flower garlands beaten up in silver on a gilt ground, and rude acanthus leaves round the foot.

493. '75.

COVERED Vase: silver, with linen and leafwork. English. Hall mark, 1774-5. H. $16\frac{3}{4}$ in., diam. $7\frac{7}{8}$ in. 60/.

In the style of the vases of the Adam period. The body is oval, going down to a point, from which rises a circle of leaves. Round the upper and widest part of the body is a band of pateras and upright fluting alternately; below this are linen scarves fastened to satyr heads and hanging in points, not curves. The cover rises with a bold hollow curve finished with a row of pointed leaves set downwards, and the knop is a tiny vase with garlands, &c. round it. The handles are bold, massive, and S-shaped, with ornamental ribs and collars.

575, 575a. '74.

TWO Covered Vases, a pair: silver, beaten up with garlands of lines, and ram's head handles. English. Hall mark, 1776-77. H. $7\frac{3}{4}$ in., Diam. 4 in. 35/ 2s.

Shaped like funeral urns, the sides rather straight at the upper part, with acanthus leaf under the bottom, a short stem, a round foot, with acanthus mould round the edge. Two handles and rings swing from rams' heads, and linen garlands are festooned from them to two ovals containing heads. The top coves over, and contracts to a concave neck, which again expands to a wider lip. Acanthus moulding round the shoulder. The covers are flat, bell-shaped, with a fall of acanthus round the spring of the knob, which is acorn-shaped. Crest, a demi-pegasus erect, and letters, **J E B**. Part of a set.

576. '74.

COVERED Vase: silver, with flowers and festoons beaten up on the surface, and lion head handles. English. Hall mark, 1776-7. H. $7\frac{1}{8}$ in., Diam. $3\frac{5}{8}$ in. 10*l*.

The shape is oval; under the body, and hanging from the top of the low bell-shaped cover, are acanthus leaves. The knob is an acorn, the stem is thin, the foot plain and set on a square base.

Two ring handles hang from lion heads, and massive garlands of flowers are hung from these and from four oval medallions containing flowers. Crest, as the last.

388, 388*a*. '71.

CANDLESTICKS: a pair, silver-gilt, formed by a man and woman holding flowers, standing on chased bases decorated with scrolls of flowers. English. Hall mark, 1776. H. $7\frac{1}{4}$ in., W. $4\frac{3}{4}$ in. 17*l*. 10*s*.

The figures are in the fancy rustic dress of the day. The man wears a skirt and coat over, and a three-cornered hat; she a bodice, skirt, and straw hat; with a pattern worked on the petticoat. They each hold one arm aloft, clasping a foliated nozzle. The leaves are heavy rococo shells and flowers.

460. '75.

CHOCOLATE Pot: silver, mounted in a stand and supported by three legs. Leaf and scroll work in relief. English. Hall mark, 1777. H. $12\frac{3}{4}$ in., diam. $5\frac{1}{8}$ in. 109*l*. 8*s*.

The body egg-shaped, well proportioned neck and lip, pointed leaf work and scroll ornament; perhaps designed by one of the Adams', whose style it represents admirably.

503. '75.

COVERED Vase: silver, hammered with festoons of flowers and acanthus leaves, and lion-head handles. English. Hall mark, 1778-9. H. $9\frac{1}{8}$ in., diam. $4\frac{1}{4}$ in. 15/.

A graceful egg-shaped urn, contracted above the upper shoulder to a necking, which finishes with a collar to receive a bell-shaped cover, this latter being surmounted by a pine with leaves, and a fall of acanthus leaves covering the surface. The body is ornamented with garlands hung from oval rosettes; the lower part has a nest of pointed leaf work with acanthus leaf round the rim of the foot. Two ring handles hang from lion heads on each side.

387. '71.

CANDLESTICK: silver, with fluted capital, chased shaft and square plinth, with beaded ornament. English (Sheffield). Hall mark, 1778 (?). H. $6\frac{7}{8}$ in., W. $2\frac{7}{8}$ in. 6/.

The stem is terminal and in lines. The base expands in several shallow steps, the last and widest concave on the sides. Two edges are filled with bead work; a fluted urn above, of which the mouth (without necking) forms the grease pan.

571. '74.

CUP: with handles, silver, parcel-gilt, with festoons and flowers beaten up. English. Hall mark, 1779. H. $4\frac{1}{2}$ in., diam. $4\frac{1}{4}$ in. 20/.

A two-handled cup on a foot, with poor beaten work of flower garlands, in the manner of the last described, round the body. The handles are plain curved pieces of metal.

574. '74.

COVERED Vase: silver, with handles, beaten up with festoons of flowers and acanthus leaves. English. Hall mark, 1779-80. H. $7\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in. 10/.

The body is oval, with acanthus leaf work under it; a thin stem and convex mould round the foot. The neck recedes in a hollow curve, and round the lip, as well as the upper edge of the body, are beaded rims; two handles protrude and curve gracefully upwards, ending in small volutes. The cover has a skirt of leaf work with points downwards, and the knob is a small covered vase; round the neck are garlands in relief.

472, 473. '64.

TUREENS: a pair, silver, with covers and linings reeded and ornamented with oak foliage laid over. English. Hall mark, 1779-80. H. $7\frac{3}{8}$ in., W. $10\frac{1}{4}$ in. 51*l.* 2*s.*

The body of each is divided into upright stripes or flutings, very shallow, but showing a series of ridges or edges. Over these are laid branches of oak leaf and acorn, which grow upwards from the four feet. The handles are solid loops, with shells and leaf work at the points of junction. The cover is bulged with the edges reeded; it is ribbed as the body. A ring of oak branch and leaf forms the handle; acanthus and shell work partially cover the surface. Compare with these two tureens made for Frederic prince of Wales, now in the royal collection, casts of which are described hereafter.

578. '74.

SAUCE Boats: a pair, silver, with festoons and medallions on the body. English. Hall mark, 1788-9. H. $5\frac{5}{8}$ in., L. $7\frac{1}{4}$ in. 25*l.*

In general shape like the foregoing. The medallions, from which the festoons are hung, contain busts; the handles are rings in lion heads; the top much hollowed, but plain.

386, 386*a.* '71.

CANDLESTICKS: a pair, silver, fluted columns, enriched with chafings of foliage and garlands, on square plinths. English (Sheffield). Hall mark, 1791 (?). H. $8\frac{1}{8}$ in., W. $3\frac{3}{8}$ in. 15*l.*

The stems are square at the top and terminal below. They expand again on a square-topped pedestal with hollow sides. On the

sides are wreaths of drapery, with ties at the angles, and beaded edge round the bottom. The nozzles are oval-bodied vases, with wide lips, narrow stems, and wreaths on the body.

262. '75.

CUP: silver-gilt, engraved with figures, vases, and festoons, and nielloed. Russian (Tula). Dated 1792. H. $2\frac{7}{8}$ in., diam. $2\frac{1}{8}$ in. Given by the baroness de Kaulla.

The ground is chequered with chased lines and gilt. The niello work is in figure medallions and festoons on this ground.

110. '64.

TANKARD: silver-gilt, niello ground, with flowers and foliage enclosing medallions containing the histories of Joseph, Samson, and Judith. On the lid is the Judgment of Solomon. Russian. 18th century. H. $7\frac{1}{2}$ in., W. $6\frac{1}{4}$ in. 45*l.* 115.

The surface of the body is divided into round medallions, and the intervening space filled up with birds, flowers, and foliage. Each medallion is set in a frame of rich scroll work, and the subjects are worked out in niello. A suitable legend is written over each composition.

The top is flat in the middle, and has a slightly coved or convex border round, and with the same ornament as the sides. The round central medallion contains the Judgment of Solomon.

131. '64.

CUP: silver-gilt, beaten up with strapwork, masks, and medallions containing figures representing the seasons of the fruits, and with a Russian legend round the lip. Russian. 18th century. H. $7\frac{1}{4}$ in., diam. $5\frac{1}{4}$ in. 50*l.*

The beaten work forms three principal compositions, representing boys holding emblems of the seasons during which the fruits of the earth come to maturity. One holds poppies and flowers, another ears of corn, and the third grapes and a cup.

These figures are surrounded by a mass of ornament made up of strapwork, masks, shells, tufts of hair and fruit. The ornament is overloaded and confused.

1333, 1333a. '71.

CANDLESTICKS: a pair, plated copper, with octagonal plinths, terminal stems, and vase-shaped nozzles covered with ornament in repoussé. English (Sheffield). Late 18th century. H. $11\frac{7}{8}$ in., W. of plinth, $5\frac{3}{8}$ in. 4l. 10s. each.

The stem is terminal, the four sides covered with arabesques embossed in relief in the manner of the Adams. The foot is in two pedestals, with hollow spreading sides. The nozzle is an oval vase with wreaths and leaves embossed on the body, a neck and wide flat mouth. The forms of the double vase and of the vase-shaped nozzle are elegant, and the embossed work sufficient and well placed. The whole outline is, perhaps, the best among the candlesticks of this date and character in the collection. They are still common amongst old plate, and were much used at the beginning of the century.

243. '69.

BOWL: silver-gilt, with lobed sides, raised and decorated handles, mounted on a stem and foot. English. 18th century. H., without handles, $3\frac{1}{4}$ in., diam., without handles, 11 in. 30l.

The sides are beaten into spiral lobes that grow from the centre. Alternate divisions are beaten from the inside with tulips and roses alternately. In the bottom, inside, there is a central rosette beaten up.

The handles rise high above the lip, the metal rolling over in several broken curves, and are attached by the spiral ends to the lip and sides of the bowl. On the outer surfaces of the handles are female terminal figures.

The stem contracts and expands into a round pedestal foot.

9030. '63.

COVERED Jug: silver; on the body is a group of warriors in classical armour, at the top a chased border of scrolls. German thaler pieces are inserted round the foot and

lip. The cover is surmounted by an eagle on a dead horse; with a bold scroll handle. German. 18th century. H. 20 in., diam. of base, $10\frac{1}{4}$ in. 138/.

The whole outline, as well as the decoration, is exuberant to heaviness. The body is straight-sided and not of one diameter all the way down, and the lip and cover are prominent, the more so because the upper part of the body does not contract under it. There is a necking immediately under the wider diameter at the bottom. The base is a broad ogee offset; this and the expanding lip are engraved with bold floriated scroll work, and the base has six thalers set in its circumference.

The lip has a large spout ending in a point, which is covered by a corresponding prominence of the lid so as to look like the beak of a bird.

The lid has a broad outer border engraved with the same bold acanthus scroll work as the upper and lower borders of the body.

The handle is a large scroll of massive workmanship, with masks rudely executed outside and inside of the curves, and with broad leaf work.

The purchase is a bold round scroll topped by a terminal figure and rolling over in two divisions, which, when the lid opens, fall either side of the upper part of the handle, finishing with bold rolling tendrils or strips of leaf.

The body of the jug is beaten up in bold relief, and shows a combat of classical cavaliers. They ride without saddles, but are armed with Roman corselets and helmets with extravagant crests; dead horses and warriors lie under their feet.

On the lid is a horse lying dead and pierced by two arrows with an eagle on his back.

The outline is graceless, but the bas-reliefs are spirited though coarse in execution.

9083. '63.

SPOON: silver-gilt, the handle chased with figures of a firen and a serpent, surmounted by a female bust. Italian. 18th century. L. $6\frac{3}{4}$ in. 2/ 5s.

The bowl is egg-shaped, the stem rich and well executed; not very convenient for use.

394. '64.

EWER or Jug: silver, with neck, spout, and massive scroll handle; the body and the neck girt with a band of leaf work; the necking above the foot filled with a row of balls. English. Hall mark, 1805-6. H. 12 in., W. $8\frac{1}{2}$ in. 30/.

The neck is comparatively narrow, swelling into the body, which is spherical. Round the middle of this larger portion runs a band of hammered work, vine stems and leaves mixed with olive branches, of excellent execution. The narrow portion of the neck has a zone of shell and leaf work round it. There is a necking between the body and the foot which projects, and in the depth of the necking a collar of round pearls or balls of metal. The spout turns slightly over, and has a hinged lid to it, showing that the jug is intended for hot wine. The under surface is beaten up with anthemion ornament, and the cover rises to a point, the apex forming a nest of leaves falling downwards over the surface of the cover.

The handle is a bold reversed S, of thick metal swelling in the middle, where each half meets in a boss, and rolling over with volutes and eyes, where it joins the lip and body. Most of the surface is left plain.

244. '69.

TEA Urn: silver, vase-shaped, with rims of scallop shells; the spout is in the shape of a dolphin. English. Hall mark, 1809. H. $14\frac{3}{4}$ in., W., including handles, 16 in. 90/.

The body is largest at the top, and has a collar ornamented with scallop shell border and anthemion flowers. The cover is within the collar, and lifts off with a large handle made of a nest of leaf work round a cone. The urn handles are two wide loops of solid metal attached to the body by lion heads. A short stem with an open double guilloche border joins it to a square pedestal, and the whole stands on four lion feet. The spout is a dolphin, the water coming through the mouth.

An armorial achievement is engraved on the flat shoulder of the body. The arms are,—or, two cottises engrailed, azure, between two griffins' heads couped, gules. For a crest, issuing from a ducal crown, an unicorn's head couped, or. Motto, *LABOR MAGNA RES.*

2743. '51.

FLASK or Bottle, with Stopper: silver parcel-gilt; the sides beaten into large gadroons, the upper part ornamented with oak leaf and acorns, the stopper a finial of leaves, with a chain attached. Modern English. (Exhibition, 1851.) H. $24\frac{1}{4}$ in., diam. 12 in. 125/.

The body is divided into large oval lobes with pointed ends, the spandril spaces filled with thistle leaves of beaten work, showing shining broken surfaces at intervals. There is no foot. The neck is long, the lower half covered with thistle leaf beaten and gilt. The mouth is beaten into alternate bosses and hollows, and the stopper is beaten into bosses with a finial of leaf work. The stopper is attached to the neck by a double chain of gilt metal. The work of messrs. Lambert and Rawlings.

1329. '52.

CHALICE: silver-gilt, hexagonal base, with champlévé enamels in blue, representing angels bearing the symbols of the passion. English. (Exhibition, 1851.) H. 8 in., diam. $4\frac{7}{8}$ in. 30/.

The bowl or cup is egg-shaped, round the centre runs the legend *Nibete ex eo omnes* in gothic letters. The stem has small buttresses on the angles, the knop is in lobes faced with lozenges of enamel, between which are pierced gothic window traceries: the base is octagonal, divided into sloping faces by gilt cord mouldings, these faces contain the *ih̄s* monogram, and angels holding emblems of the passion surrounded by arabesque work. The lower part spreads, and is engraved and surrounded by a bolder moulding of cord work. Made by messrs. Skidmore, of Coventry.

1301. '54.

BOX: oxidized silver, with the story of Niobe in relief. English (Elkington & Co.). H. $1\frac{1}{4}$ in., W. $9\frac{1}{4}$ in. 2l. or. 6d.

A composition in beaten work on the top represents the story of Niobe, whose children are falling round her on all sides. On the sides are cupids with goats and other animals, and on the ends classic warriors and horses.

1292. '54.

EWER : electro-silver scroll and strap work, with allegorical figures, representing seasons and quarters of the earth; from a design by Fr. Briot. English (Elkington & Co.). H. $11\frac{3}{4}$ in., W. 6 in. 9*l.* 9*s.*

An egg-shaped body, sharp neck, high projected lip, and high handle without much variation of curve, with a nymph on the lower side where it joins the body. A narrow stem and expanding flat foot.

On the upper curve of the body are three figures, separated by dolphins, representing Ver, Autumnus, Hyems. Below these, enclosed in strapwork, are figures representing Europa, America, and Africa. The foot is covered with strapwork.

1482. '51.

SHIELD : iron, with compositions from Italian poets, hammered in relief. By Vechte. French. (Exhibition, 1851.) Diam. 2 ft. 3 in. 22*0*l.

In section it is convex, with a wide flat rim, and a spike in the middle issuing from a candelabrum-shaped projection. The outer rim is beaten up with strapwork and leaves in bold arabesque curves. In it are busts of Dante, Petrarch, Tasso, and Ariosto. The convex surface is divided into four panels or spaces by strapwork. In these are four bas-reliefs illustrating scenes from the writings of those poets.

164. '54.

SWORD Hilt : silver oxidised, with a figure of St. Michael the archangel, a copy of one presented to General Changarnier. French. Dated 1849. (Exhibition, 1851.) L. 3 ft. 4 in. 40*l.*

The hilt is faced with an image of the archangel Michael, whose shield is raised in defence, while his sword pierces the head of the dragon; an oak tree, with shields hanging from it, behind his back. On one is the date 13 Juin 1849, the date of the street battles in Paris.

This, and the name, AV GEN^L CHANGARNIER, in Roman capitals in square relief, show the reason of its presentation after the suppression of the revolt of that year. Round the guard on a ribbon, Devoir, Droits, Travail, Bien être, Ordre, Liberté, and two dates, 16 Avril 1848, 29 Janvier 1849. The work of messrs. Froment Meurice, of Paris.

171. '51.

PERFUME Burner: iron, inlaid with damascene work of silver. French. (Exhibition, 1851.) H. $4\frac{1}{4}$ in., diam. $3\frac{3}{8}$ in. 4/.

The body is trumpet-mouthed, and stands on a broad round foot with concentric moulded torus lines round it. The top is round and hinged with a small handle. The whole is surrounded by crossing and recrossing bands of arabesques damascened over the surface.

The outline of the whole is gracefully arranged, and the arabesques are well placed on the surface. By Roucou, of Paris.

169. '51.

DAGGER: gold damascening on iron. French. (Exhibition, 1851.) L. 9 in. 12/.

The sheath as well as the blade are beautifully damascened with gold; the blade has a small triangular piece of arabesque work on its broadest part, and the sheath is covered with leaves, flowers, &c., showing lines and points of gold in relief. By Roucou, of Paris.

159. '51.

SWORD: the hilt and scabbard of silver, cast and chiselled with compositions from the legend of St. Hubert. French. (Exhibition, 1851.) L. 2 ft. 2 in. 200/.

The hilt is richly sculptured in relief representing St. Hubert, patron of hunters. The saint is in Frankish costume, in a mail frock, furcoat, and cloak, with a bow; a dog lies at his feet. On the cross guard are a hawk and a duck, and below, on the scabbard, hounds and a

bas-relief representing the vision of St. Hubert. He is in a hunting dress and kneels in devotion. The vision of a stag with a crucifix between its antlers is before him.

Lower down is a bas-relief in silver containing the attributes of the chafe. The tip is covered with a silver-gilt casing, and two suspension loops are also silver-gilt.

The whole work is elaborately wrought throughout. By Marrel, frères.

165. '54.

SEAL: chiselled iron, damascened with gold. French. (Exhibition, 1851.) H. $3\frac{1}{2}$ in., W. $1\frac{1}{4}$ in. 7/.

The top is modelled into the shape of a dragon, twisted round into a knop. This is the butt or handle. A baluster stem expands into a foot containing the seal plate. It is decorated with damascening after the manner of the kooft work of India. The work of Froment Meurice.

168. '54.

FLASK: silver-gilt openwork over blue glass. French. (Exhibition, 1851.) H. $16\frac{1}{4}$ in., W. $6\frac{1}{2}$ in. 66/ 16s.

The lower part of the body is bulbous, flattened on the sides. Down the sides and across the body run straps of pierced silver gilt. On the front is placed a medallion containing a composition of Venus holding a flaming heart out of reach of Cupid who clings to her legs. The corresponding plate on the back is left for heraldry.

Up the edges of the metal straps rosettes are welded on at intervals. The stopper is surmounted by a boy riding a dolphin, modelled in the round. Carbuncles are set on the foot which expands below the bulb of the body. By Froment Meurice.

155. '52.

BASKET: oxidised silver, engraved, chased, and set with jewels. French. (Exhibition, 1851.) H. $6\frac{3}{8}$ in., L. $6\frac{7}{8}$ in., W. $4\frac{1}{2}$ in. 36/.

The body is oblong. It has four round reel-shaped ornaments with knob tops and bases on the four angles. A belt of strapwork

runs round the whole body, and a number of small carbuncles set in geometric order round the circles of which the belt is composed, with small pearls in the centres.

The lock plate is a sort of small architectural pedimented panel or frontispiece. The lid is covered up to a central panel, and the surface worked over with strap and leaf work. On the top is a small composition in the round, a lady dressing, and a cupid holding up a classic mirror.

The foot is oblong like the body and is a large cavetto, of which the base edge comes forward as far as the body of the piece. It is covered with the same decoration as the rest. By Gueyton, of Paris.

919. '44.

BOTTLE: oxidised silver, bulbous, chased with foliage, and with cupids on the handles. French. 1844.
H. $9\frac{1}{2}$ in., diam. $4\frac{1}{2}$ in. 40l.

The body is globular, with a narrow neck, contracted stem and convex foot. It has a tall stopper of beaten leaf work. The body is covered with leaf and strapwork pierced. Figures of cupids perch on the two handles, which are of round scroll metal. The supports are twisted scrolls of metal resting on beetles. By Rudolphi, of Paris.

157. '51.

CADDY: oxidised silver, covered with arabesque foliage and parcel gilt. French. (Exhibition, 1851.)
H. $6\frac{1}{4}$ in., L. $5\frac{1}{2}$ in., W. 3 in. 10l.

The shape is an upright oblong. The surface is covered with foliage of Virginia creeper, delicately modelled in relief. The branches are arranged geometrically. The ground is granulated and gilt. On the top of the lid, which is hinged, is placed an eagle in its nest of eggs. By Rudolphi, of Paris.

156. '51.

BASKET: oxidised silver; on the lid is a composition representing Venus dressed by cupids, hammered in low

relief. French. (Exhibition, 1851.) H. $2\frac{5}{8}$ in., L. $8\frac{3}{4}$ in., W. $7\frac{1}{2}$ in. 10l.

The plan is oblong, with rounded corners and a cusped concave centre to each side. Round the sides runs a band of leaves, scrolls, and bunches of flowers. There are four supports at the corners.

In the middle of the lid there is an oval medallion or panel surrounded by a border of leaf work carefully modelled in relief.

The panel contains a bas-relief, representing Venus dressed by three cupids, who dress her hair, and hold a mirror.

The casket is flat and intended for toilet use. The bas-reliefs and the leaf work are well modelled and carefully executed. By Rudolphi, of Paris.

1327. '51.

CHALICE: silver, parcel-gilt, enriched with coloured enamels and set with garnets; an inscription round the bowl. English. (Exhibition, 1851.) H. $10\frac{1}{4}$ in., diam. $7\frac{1}{4}$ in. 45l.

The bowl circular, with straight upper sides; round the middle a legend in gothic letter, *calicem salutaris accipiam et nomen domini invocabo*. The bowl rests in a notched cup, chased with scroll work. The stem is straight, the knop has six quatrefoils of blue and white enamel. The foot is in six lobes, with projecting angles between. Carbuncles and crystals are set on the upper and under surfaces of the knop and on the hollow of the foot. Made by messrs. Hardman and co., Birmingham, from a design by A. W. Pugin.

1328. '51.

CHALICE: silver, parcel-gilt. Hexafoil foot enriched with rosettes of coloured enamel; the knop set with garnets and amethysts, bowl of the chalice gilt and surrounded by an inscription. English. (Exhibition, 1851.) H. 9 in., diam. 6 in. 30l.

The bowl circular; held in a cup, notched and chased with vine scrolls. The stem is hexagonal; the knop faced with six lozenge-shaped settings containing amethysts and carbuncles tallow-cut. The

foot ends in six lobes or semicircles, with a six-foiled medallion on each, filled with vine ornament; and on one side a small shield, bearing, argent, a plain cross, fable. The foot stands on a deep edging, milled with delicate perpendicular quilling.

Round the bowl are the words, *calicem salutaris accipiam et nomen domini invocabo*. Made by messrs. Hardman and co., Birmingham, from a design by A. W. Pugin.

6744. '51.

INCENSE Burner: wrought iron, damascened with silver. Belgian. (Exhibition, 1851.) H. $10\frac{3}{4}$ in., diam. $7\frac{1}{4}$ in. 29/. 10s.

The body is a flattened sphere. It stands on a narrow stem, expanding to a broad round foot: a narrow neck, and a pointed stopper in the mouth. To the neck two flat metal handles of long S-shape are attached. The larger surfaces ornamented with arabesque of Indian character, gathered into spaces, with plain intervals. By Falloise, of Liège.

154. '52.

CASKET: silver oxidised and parcel-gilt, engraved panels on the front and back, and medallions on the ends contain figure compositions in high relief; on the lid are four busts and a reclining female figure. French. (Gueyton, Paris.) (Exhibition, 1851.) H. $6\frac{1}{2}$ in., L. $11\frac{1}{2}$ in., W. 5 in. 36/.

The plan is oblong square, with circular projections at each end, and small sculpture on the sides, ends, and top. The top has four busts. In the middle is a small panel, framed round with foliage, containing a reclining figure, the Venus of Titian, putting on a necklace.

On the front is the discovery of Achilles amongst the daughters of Lycomedes, King of Scyros, by Ulysses and the Greek ambassadors. The hero seizes the arms which are found in the box, the women examine mirrors, and other presents.

A trophy of arms surrounds the keyhole.

On the back is the meeting of a man and woman in the dress of the time of Francis the first, with a lord in waiting and a female attendant.

The ends are covered with foliage. Medallions are set in the middle of this work containing Cupid with attendant genii at the forge

of Vulcan, and the same personages with the attributes of the arts and sciences.

The casket stands on a projecting base moulding, on which are chased scroll ornament and nail heads. The supports are four dogs' heads pointed to the ground, and smaller supports are added on the angles.

1291. '54.

SALT Cellar: silver-gilt and oxidised. An infant Hercules drawn by two dolphins. Designed and modelled by Stanton. English. (Elkington & Co.) H. $5\frac{1}{4}$ in., W. $5\frac{5}{8}$ in. by $3\frac{1}{4}$ in. 7*l.* 11*s.* 2*d.*

161. '51.

CUP and Cover: silver, parcel-gilt and set with jewels of various kinds, by Marrel, frères, Paris. (Exhibition, 1851.) H. 9 in., diam. 6 in. 7*l.*

The body is the segment of a globe in shape, and is chased with strapwork and leaf ornament. On the cover are four medallions, each having a cupid running, and blowing a horn or trumpet; turquoises and other jewels are set between these medallions. A cupid on the top, modelled in the round, is beating cymbals.

The stem has four medallions on the knop, containing bas-reliefs of a nymph sleeping; a satyr tracing her shadow; boys squeezing grapes, and boys drinking. Carbuncles are set in the intervening spaces.

The base, which is convex, is covered with leaf and strapwork, and jewels are set at intervals round it.

8028. '62.

CUP and Cover, tazza: embossed silver; with three handles, and three feet. By Barbedienne, Paris. (Exhibition, 1862.) H. $4\frac{1}{2}$ in., W. $5\frac{1}{8}$ in. 64*l.*

Slight gadroons are embossed on the bowl, and arabesques on the cover, with an acroterion ornament above. The handles are double scrolls with acanthus decoration.

6745. '51.

VASE and Cover: wrought iron, damascened with silver. By Falloise, Liège. (Exhibition, 1851.) H. $9\frac{1}{2}$ in., diam. $6\frac{3}{8}$ in. 21/.

The body is raised on a high stem. It is shallow, and falls in rapidly in two divisions with a moulded circle between. The stem has a central knob, and an expanding foot. The top has a knob with moulding lines and neckings.

All the larger surfaces are decorated with arabesques of shawl pattern, fine leaves, &c. Round the knob and other less considerable surfaces the pattern is in running scrolls with birds, and [the stem has upright stripes by way of contrast, all damascened in silver; the rim at the base has a hunt of dogs and stags on a running scroll.

2653. '56.

TANKARD: ivory, encrusted with turquoises mounted in silver, which is set with rubies. By Rudolphi, Paris. (Exhibition, 1855.) H. 9 in., W. 7 in. 150/.

The drum is ivory, set with turquoises, silver plates, and small rubies.

The lid is silver, pierced, and with fleur-de-lys in the piercings set with small rubies.

The handle is straight, and connected by scrolls with the body.

2705. '56.

MIRROR: silver plated; an elliptic frame and baluster foot. French. (Exhibition, 1855.) H. 14 in., W. $7\frac{5}{8}$ in. 7/.

The rim is a plain beading, on the top and bottom are scroll ornaments in the shape of acroteria tiles. The foot is a tall vase-shaped baluster.

The foot and the stem are covered with strap and leaf work, beads, flowers, borders, &c. in relief. By Barbedienne, of Paris.

2648. '56.

CRUCIFIX: imitation of ancient champlevé Limoges enamel (in an unfinished state). French. (Exhibition, 1855.) H. $9\frac{3}{8}$ in., W. 5 in. 2*l.* 12*s.*

The figure is straight, the hands and arms are stretched horizontally, and the loins covered with a long drapery to the knees. The nimbus behind the head is striped like a rainbow and is crossed; rude flowers are put in here and there. There are no lines of engraving visible, and the enamel is rubbed so as to make portions of the entire composition blurred as if from age. By Dotin, of Paris.

2654. '56.

VASE: oval; the body of steel, damascened with gold and silver, pierced, and inlaid with turquoises. The handles are grotesque birds and dragons. Round the middle of the body runs a belt of foliated ornament, in the middle of which, on each side, is set a large emerald. By Rudolphi, Paris. (Exhibition, 1855.) H. $15\frac{1}{4}$ in., W. 8 in. 15*0*l.**

The body is egg-shaped, and the decoration, which is Indian and Byzantine together in style, is kept with a flat polished surface, the lines being incised and small intervals pierced. Turquoises are set at intervals; also flat and flush with the surface. The handles are birds, such as are seen in the Irish and Runic twists, and spring out of the jaws of a two-bodied dragon, the tails of which run into the belt of raised wire filigree scroll-work that surrounds the middle of the body; in this, too, emeralds are set.

The handles are tall, the neck is long and funnel-shaped, and set with turquoises; the handles reaching to the top. The stem is thin and smooth, with a ball half way down, and a conical foot.

2655. '56.

POWDER Flask and Case: steel chased and damascened with gold. Spanish. (Placido Zuloaga, Madrid.) (Exhibition, 1855.) Flask, 4 in. by 2 in.; case, W. 5 in. by $3\frac{3}{4}$ in. 20*l.*

This piece of delicate damascening is a flask set in a flat case or box into which it fits. It is covered with scroll foliage, embossed on a gold ground. On the body is a medallion, representing on one side Minerva at the throne of a queen (?), holding out her hands, maidens round the steps, a temple of Apollo and guards behind. On the reverse, Venus nude, to whom offerings are made.

The case in which it is set is a flat oval box, of which the cover and sides are decorated with embossed acanthus foliage.

The inside is damascened with fine arabesque work of gold.

324. '66.

CASKET: oblong, with barrel-shaped top, of steel, damascened with gold and silver. Spanish. (Placido Zuloaga, Madrid.) H. 6 in., L. 8 in., W. $4\frac{7}{8}$ in. 15*l.* 15*s.* 7*d.*

The top is barrel-shaped, the angles, edges, and lock-plates are silver. There are swing handles on the ends, of iron damascened with gold, in the manner of Indian kooft work.

1007. '69.

FRAME: for two miniatures with gold and niello ornament. Spanish. 1867. H. $6\frac{7}{8}$ in., W. $7\frac{1}{4}$ in. 10*l.* 8*s.*

The two frames are connected and form one pierced tablet. The top is cut into two bold circles, with a flower between and two half flowers on the sides. These parts, as well as the frames and surfaces round, are divided by silver bands into various shapes, and the shapes filled with arabesque ornament damascened in gold. The designs are varied, so as to keep a proportion in the ornament and to prevent the compartments being confounded together.

8118. '63.

FLAGON: for Communion; red glass, with a base and foot, handle and lid of silver-gilt, in which are set past jewels and crystals; on bands that connect the upper and lower mounts are plaques of enamel. English. (Exhibition, 1862.) H. $12\frac{1}{4}$ in., diam. $5\frac{1}{4}$ in. 45*l.*

The body is of red glass. It is set in a deep lip and a complete base and foot of silver-gilt. The upper band of metal work is chased, and has an edge of pierced leaf work. The lower saucer or bowl that holds the bottom of the glass is hammered and chased with cusped loops filled with leaf work, and having pastes set in the spandrels, and corresponding settings round the lip. It has a broad spout.

The handle is of solid metal work, the ends rolling over in scrolls of beaten work.

The lid opens with a purchase. It is beaten up into bosses round the circumference, and on the top is a pelican with wings erect feeding her young.

The upper and lower metal work are connected by straps of metal work lying along the surface of the glass, and in these are set round medallions of light blue enamel and leaf work in relief. The work of messrs. Hardman, of Birmingham.

289. '64.

BELL: bronze, a hand bell, with female figures in silver, and gold ornament round it, the handle of carnelian and silver-gilt. English. H. $5\frac{1}{8}$ in., diam. $2\frac{5}{8}$ in. 10*l.* 10*s.*

The handle is encased in four upright bars, which hold it together by small balls that touch the carnelian in the middle. Round the bell itself is an embossed frieze composed of dancing women in silver, a fret and other fine ornament are added in gold. By messrs. Barkentin.

546. '68.

SHIELD: silver and iron, damascened with gold, divided into spaces, the central containing in relief the archangel relating to Adam and Eve the rebellion of Lucifer, with the story itself and various figures in the side spaces. (Exhibition, 1867.) H. $34\frac{1}{2}$ in., W. $26\frac{1}{2}$ in. 2,000*l.*

This beautiful piece of beaten and chiselled metal work is egg-shaped, the upper curves of the oval larger than the lower. It is divided into different spaces by bands of blue iron damascened with arabesques of gold all in slight relief. The centre of the upper curve is a round medallion, in which are seated Adam and Eve on a bank covered with

flowers and herbs delicately chiselled. Before them stands Raphael the archangel whose action indicates the relation he is making of the fall of Lucifer and his angels. These figures are chased into very sharp relief.

In two long irregular panels, nearly surrounding this medallion, the history of the contest of Satan is given in detail. In the right space he is summoning his legions who assemble armed, while he is hanging in the air above. The left space contains the contest. Two placid figures, with folded arms at the heads of these spaces, are watching the Divine presence, represented in a space enclosed between these by a bearded head and a group of cherubs round it.

In a corresponding space or panel between the lower ends of the long panels just described is the contest of St. Michael the archangel with Satan. It is composed in the traditional manner, the archangel clad in classic armour standing on the prostrate form of the rebel angel.

Four narrow outer panels circle round these others. In the upper are emblems of the creation of the world ; in one attributes of sciences, such as music and navigation : of the cardinal virtues : and of power or authority : in another the creation of the heavenly bodies, the sun, stars, one of the zodiacal signs, and comets.

Sin and death, the former a syren holding a serpent, the latter veiled and crowned as the king of terrors, are in the curved ends of the lower outer panels, the remainder is in bold beaten acanthus leaves in iron.

The principal bands, dividing the forms in which the sculpture is enclosed, are varied by bosses and stars.

The work is richly chased and chiselled up ; the variety and depths of this work being greater in the circular centre, and becoming flatter in relief and less detailed and chased as it comes nearer the outside of the entire composition.

The most detailed parts are, perhaps, more chiselled and frittered into fibre than is consistent with the solemnity of the subject and the largeness and simplicity required in so great a piece of metal work. The forms, and particularly the details in those compositions, are a little robbed of size and dignity, and the extreme sharpness of outline adds to this impression. All the modelling, and the design specially of the figures and extremities, are without fault, and followed out with great mastery of hand.

That such a work can be described as English it is difficult to say, as it has been made by a French artist, Morel Ladeuil, and has all the characteristics of modern French art of this kind. It was exhibited by Messrs. Elkington, along with many good examples of silversmiths' work, as the production of their firm in the Exhibition of 1867.

304. '70.

BOOK Cover: blue steel, damascened with gold and set with pieces of lapis lazuli in silver parcel gilt mounts; with legend: Cortelazzo fece, Vicenza l'anno 1868. Italian. H. 12 in., W. 9 $\frac{3}{4}$ in. 112/.

The sides are of dark copper-coloured oxidised iron, surrounded by borders of arabesque leaf work in silver, delicately brought up in relief, and with lion masks in the corners, projecting so as to save the sides from touching a table. In the middle of each side is a panel framed in gilt metal, and having acanthus and other leaf work outside it in bold relief in silver. Round the edge of the bronze is a border of gilt arabesques inlaid, and the central frame, as well as smaller frames in the middle of each side of the outer border, contains a piece of lapis lazuli. A small frame and a piece of the same material is let into the middle of the back, and on two flat tablets, in the places in which lettering would be put to a book binding, are the maker's name and date.

728. '69.

VASE and Cover: bronze, damascened with silver. Reproduced from an Arab model. By Christoffe, Paris. (Exhibition, 1867.) H. 3 $\frac{1}{2}$ in., W. 3 $\frac{1}{2}$ in. 4/.

The shape is that of a sphere, slightly flattened. The upper sides contract a little, the cover laps over. Round the sides are eight foiled circles set in various kinds of frets in bands. All this work is damascened in silver.

769. '69.

VASE: two-handled; silver, with masks and fruit embossed in high relief on the shoulder. French. By Constant Sevin, executed by Desiré Attarge. (Exhibition, 1867.) H. 5 $\frac{5}{8}$ in., diam. 6 $\frac{1}{8}$ in. 120/.

It is of classic shape, the sides contracting rapidly from the shoulders, and the curve much flattened. The mouth, though smaller than the body, is large with spreading lips. The handles rise to the height of the lip, springing from the angle of the sides, but with a varied curvature.

The shoulder is embossed with two groups, having central masks of Bacchus and Ceres on the two sides.

The stem is narrow and the foot wide, with light lotos leaves on it in delicate relief.

8362. '63.

CROWN: gilt metal, set with pastes, for crowning a church image of the blessed Virgin. Modern German. H. $2\frac{3}{4}$ in., diam. $7\frac{1}{4}$ in. 12*l.* 12*s.*

The circlet out of which the stems of the cresting spring is covered with open rolling acanthus leaf work, of thin metal plate, after the manner of the long-lobed thistle leaf of German 15th century ornament. Imitation gems of various colours are set at intervals round the circle.

The cresting is a series of thistle stems, with ball flowers and florid leaf work, branching till they touch.

4754. '58.

TRIPTYCH: brass, encrusted with black and white enamel; with three half-length figures of our Lord, the blessed Virgin, and St. John Baptist. Modern Russian. H. $6\frac{1}{2}$ in., L. 8 in. 25*l.*

In the middle is a half figure of our Lord holding in his left hand the book of the gospels, and blessing with the fore and middle finger in the Greek manner. He has a cruciferous nimbus, and a toga wound round the body. To the right is a half figure of the blessed Virgin, with the hands in the attitude of intercession. St. John the Baptist is on the left. Both are nimbed and the titles of all three raised on the background, in Cyrillic characters. The rest is covered with delicate flower work in relief, and borders of conventional foliage pattern also in relief; the sunk spaces are thinly covered with enamel, black and white, with glazed surface, having been subjected to partial filling and a single firing.

976. '69.

JAR, Goula: silver, embossed with figures, animals, and foliage, with twisted neck, of antique pattern. Russian (Tiflis). (Exhibition, 1867.) H. $10\frac{3}{4}$ in., diam. $2\frac{7}{8}$ in. 7*l.*

The body is round, and stands on a trumpet-shaped foot ; a long fluted neck rises out of this, and is turned into a spiral twist. There is a mouthpiece slightly enlarged, which is bent over in a quadrant.

The body is covered with rude chasing of leaves and animals, enclosing cusped medallions of Persian character containing a man and a woman playing music. It is intended as a drinking vessel for wine.

980. '69.

SPOON: silver-gilt, with twisted handle, and the back of the bowl decorated with niello and an inscription. Russian. (Exhibition, 1867.) L. $6\frac{7}{8}$ in., W. $2\frac{1}{2}$ in. 2*l.* 16*s.*

The stem is slightly curved, the upper part twisted, the bowl bordered with delicate knotted scroll work, silver on a gold ground ; on the back of the bowl a church is represented in niello, and round a portion of it runs a Russian inscription, which may be read: "EAT BREAD AND SALT BUT SPEAK THE TRUTH."

977. '69.

JAR, Goula: silver, ornamented with medallions and beaten work, and with bells hung by chains from the neck. Russian (Tiflis). (Exhibition, 1867.) H. $10\frac{1}{4}$ in., diam. $2\frac{1}{4}$ in. 7*l.* 14*s.*

The body is oval-shaped, and stands on a trumpet-mouthed base ; the neck rises up from a ball above this part, and has on the top an open drinking spout shaped like a spoon. The body is covered with beaten and chased work of leaves and flowers, surrounding four medallions, with pointed ends and cusping, in which are contained bas-relief compositions representing musicians playing.

Five small round bells are hung by silver chains from the base of the neck to half way down the body.

978. '69.

JAR, Goula: cocoa-nut shell carved and mounted in silver-gilt filigree, set with turquoises, and with a twisted silver-gilt neck. Russian (Tiflis). (Exhibition, 1867.) H. $12\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in. 7*l.*

The top and bottom of a carved cocoa-nut shell are covered with an open basket work of filigree silver, gilt, with small knobs along the threads and turquoises in the upper rows. These two frames are joined by four floriated filigree bands.

The foot is a frame of basket work, and the neck, which is a twitted tube, turns slightly over and is finished with a spreading mouthpiece.

9017. '63.

POWDER Horn: silver, with niello decoration, silver-gilt chain and cover. Russian. L. $5\frac{3}{4}$ in., W. $2\frac{1}{2}$ in. 4*l.* 11*s.* 6*d.*

The form of this horn is that of a small flat rhinoceros tusk. The general hue is black, and the ornament is in flight, rather weak flourishes of arabesque work. It is suspended by a small silver chain, and on the end is written in Italian writing, *za Ycepdie*.

979. '69.

SPOON: kovch; silver-gilt, with short handle, ending in a hook, and decorated with niello work. Russian. (Exhibition, 1867.) L. $5\frac{5}{8}$ in., W. of bowl, 3 in. 5*l.* 16*s.*

The bowl is shaped something like a boat, the end rising into a slight point. The handle is a square stem, round below, with a square hook at the end to give a better hold. The outside of the bowl is ornamented with imbricated scale pattern, delicately worked in niello. In the middle of the two sides cusped Persian panels are sunk to a slight depth, and filled with scroll stalks and leaves in relief. Round the margin runs an inscription, translated by the kindness of a Russian friend, "A cup of silver good to drink from, to the health (of the guest)." A cup of welcome, an usage of hospitality in old-fashioned Russian households.

ORIENTAL GOLD AND SILVER SMITHS' WORK, &c.

94. '66.

BOWL: silver, hammered in relief with animals of the chafe. Ancient Persian (?) H. $1\frac{3}{8}$ in., diam. 6 in. 7*l*.

The silver is very thin. The bowl deep, and the sides divided into six cusped arches of Persian characters; each arch resting on slender columns. Round the inside of the lip runs a border of small beads; under each arch is an animal; a greyhound, owl, gazelle; stork eating a serpent; a wolf on its hind legs holding a staff; an ostrich. A six-foiled centre bears a greyhound catching a gazelle. Outside the small arches run leaves of Moorish character, and under the arches and on the bottom are leaves in flat relief, more Persian in character. The work is of great age, but it would be hazardous to assign a date.

1025. '69.

KNIFE: silver, with niello. Modern Turkish. (Exhibition, 1867.) L. 8 in. 2*l*. 16*s*.

The work of the decoration is very delicate; it is collected into masses on the handles and bordered by bold lines of oxidised silver and portions of the utmost fineness of execution are put upon the blade.

501. '69.

PANTOOR: ornamented with leaves and animals; part of the head-dress worn in the Lebanon. Modern Syrian. L. $14\frac{1}{8}$ in., diam. 3 in. 4*l*. 4*s*.

The shape is that of a short wide trumpet. The sides are marked out rudely with the point into ovals, in which fish, birds, and leaves are beaten up.

1568. '73.

PANTOOR: silvered metal, with gilt ornament set with coloured glass. Syrian. (Exhibition, 1872.) L. $11\frac{1}{4}$ in., diam. $3\frac{5}{8}$ in. 195.

A straight horn, contracted at the top, on which is a projecting round-topped cap. On the convex surface of the top is a goose rudely beaten up, and round the top and bottom running borders of scrolls and leaves. Three little rings, with triangular scutcheons behind them, are fastened round the sides of the horn or tube, and on the front of it is soldered a plate of gilt metal edged with small seeds, and having on it ten pastes or coloured glass jewels, each forming the eye of a five-leaved flower.

This singular ornament, like the last described, sustains a veil as did the steeple-shaped head-dresses of the later middle ages. It is occasionally worn in the Lebanon.

ABYSSINIAN GOLDSMITH'S WORK, &c.

257. '69.

CROWN of Abyssinia: silver-gilt filigree work set with coloured pastes and small paintings under glass. Taken in the capture of Magdala. H. $13\frac{3}{8}$ in., diam. 11 in. Given by the India office.

This crown is a cylindrical cap or head-piece of silver gilt, with a rounded top. It is surrounded by three bands or diadems of ornamental metal work, disposed round the top, bottom, and middle of the cylindrical part so as to form three coronals in the manner of the Roman "triregno."

The lowest band or belt is a flat projecting rim edged with a row of small conical ornaments, each crested with five small grains or balls of metal, and having a little metal pendant hanging below it; a granulated apple or other fruit with small leaves in the place of every third. Several of these details are now wanting.

Behind this edge ornament the surface of the cylinder is divided into a set of panels filled with filigree work. The second or middle coronet is of like description. It has a row of upright cones on the surface of the circle itself, with small trefoil pendants under each, and the surface of the cylinder behind is worked in arches filled with pierced arabesque flower work. In front of this stands a circle of detached panels, alternating wide and narrow, worked with filigree work, crosses and jewels made of pastes. The top of each larger panel is cusped and finished with small balls, and each smaller panel is surmounted by a granulated fruit.

The circle of the upper coronet is edged with diamond-shaped pieces of glass, set as in the other two, and surmounted by a row of granulated fruits and leaves with a little pendant beaten ornament hanging underneath.

In addition to these three features of the crown there is a frontal, composed of a portion of a coronet equal to about one third of the whole circle, added to the lower of these parts and hanging over in front. It is made up of arched panels corresponding to those described. They are five in number, the middle and two outer being larger than the two between them. These panels are square and arched at the top, with small pastes set in the arch and with openings in the lower part. All the edges are fretted into small cuspings or notches to add richness and delicacy to the outlines. The small intermediate panels have filigree over the plates that back them, pastes set on the fronts, and small balls on the apex of each.

The middle panel is made of more importance. It is square, with an arch-shaped top, has pastes set on the upper and on the square part, and the crested edge of the arch is shaped into thirteen cuspings. The lower parts of all the five panels have red and green pastes set in them.

The inner cap or head-piece of the entire crown is domed and pierced in reticulated patterns, with four large shallow bosses beaten up, and containing each of them one of the evangelistic symbols. These are separated by perpendicular bands of pierced imbricated pattern. Eight granulated fruits and flowers of solid metal form a circle round the apex, which has been surmounted by a cross, now replaced by a rude cylinder soldered to the cap and lined with the worm of a female screw.

The crown has evidently been used as an ecclesiastical mitre, and in general shape, and in the details, it has a close correspondence with the gold crown or mitre called that of the Aboona, and lent for exhibition by the treasury.

The work has much of the Persian character of ornament, and belongs, probably, to a late period. The shape and the three circlets round it may with some probability be referred to an oriental type of great antiquity. The significance of the loose frontal, which forms so prominent a feature in the crown, it is not easy to define, nor can one venture to assign to a very high antiquity the type of this peculiar ornament without more light than has hitherto been thrown upon the subject.

63. '70.

CUP: silver-gilt, beaded and fluted foot, with filigree knob, and similar ornament round the bowl. Abyssinian. H. $3\frac{3}{4}$ in., diam. of bowl $2\frac{1}{8}$ in. 10l. 10s.

The form is bell-shaped, the lip plain, below it comes a row of pierced gables of twisted wire, and under that, again, a belt of filigree network. The stem is solid.

848. '68.

CUP Holder: silver-gilt, ornamented with filigree work. Presented by the late Aboona Salaman, patriarch of Abyssinia, to Mr. Hormuzd Rassam. Modern. H. 2 in., diam. 2 in. Given by the foreign office.

For holding small porcelain cups of coffee too hot for the hand. Egg-shaped, with vertical stripes of filigree in network, and volutes and circles alternately, the latter patterns have dots or beads of metal at intervals to add point to the repetition of lines.

1732. '69.

PROCESSIONAL Cross: brass, quatrefoil centre surrounded with openwork circle of crosses, with socket. Modern Abyssinian. H. 11 in., W. 7 in. 3l.

A small flat cross patée forms a centre, round which are gathered a circle of large and small crosses, which radiate from it. The staff or holder is in the form of a trident. Is it of Indian origin?

1733. '69.

PROCESSIONAL Crofs: brafs, the central crofs within an openwork quatrefoil, furrounded by other croffes. Modern Abyffinian. H. $10\frac{1}{2}$ in., W. 12 in. 3*l*.

A fmall crofs patée is enclafed in a flat plate pierced with a quatrefoil opening, into parts of which each of the members of the crofs fits refpectively; on each end is a pierced fcroll ornament. The outer fide of this pierced plate curves into a croff, having a larger crofflet on the end of each member, and a fmall between point and point, with a quatrefoil ornament of flat metal; between thefe feveral croffes is a focket to fit on a ftaff.

186. '69.

SPOON: filver, the handle cruciform and engraved with a group of the Crucifixion. Modern Abyffinian. L. $7\frac{7}{8}$ in., W. 2 in. 1*l*.

The bowl has a pointed end, and is merely part of a flat plate of filver, the upper end of which is bent under in a long loop, the middle projecting on each fide fo as to form an oblong fquare. It has been mended. The workmanfhip is of the rudeft kind. It is impoffible to fay for what purpofe it has been intended.

847. '68.

ARM Guard: filver, ornamented with filver-gilt filigree and coloured ftones. Prefented by Theodore king of Abyffinia to Mr. Hormuzd Raffam. Modern Abyffinian. H. $6\frac{1}{2}$ in., diam. 4 in. Given by the foreign office.

In the fhape of a fhortened cone, opening with a hinge down one of the fides. Each half is formed into a feparate compartment of large filigree fcroll work, with knobs and fmall balls of gold at intervals: each compartment is furrounded by a border of rolling fcrolls relieved by knobs of metal, and each border edged with fine network, alfo in filigree. The two centres of the two large divifions of the piece are fet one with an emerald, the other with a tourmaline.

1676. '71.

A RM Guard: silver, covered with silver-gilt filigree, studded. Presented to Mr. Hormuzd Rassam by prince Menilek of Shoa. Abyssinian. L. $6\frac{1}{8}$ in., diam. $4\frac{1}{4}$ in. Given by the India office.

This guard is hinged like the last described, and the surface is covered with filigree in a simple arrangement of divisions of network, relieved by gilt balls at intervals, five in each division, and each bordered with a beaded edging.

402. '69.

SLIPPERS: a pair, silver parcel-gilt with beaten ornament; belonging formerly to the queen of Abyssinia. Modern Abyssinian. L. 10 in., W. $4\frac{1}{2}$ in. Given by the India office.

Made of silver plate, ornamented with rude borders of bosses or pearls in two sizes round the sole, with three stars and a row of knobs on the upper part of the shoe.

849. '68.

FLY Flapper: the handle of silver parcel-gilt with cord ornament. Presented by the late Aboona Salaman, patriarch of Abyssinia, to Mr. Hormuzd Rassam. Modern Abyssinian. L. of handle, $4\frac{5}{8}$ in. Given by the foreign office.

The shape is the same as those in common use in India.

ASHANTI GOLDSMITHS' WORK.

372. '74.

ROUND Ornament: gold, beaten. Ashanti. Diam. $5\frac{11}{8}$ in. 16l.

This is a large plate, with an outer rim of small billets between two corded wires. The middle has a quatrefoil figure with a flower filling it; four stalks with doum palm leaves at the end project from the four intervals between the lobes of the figure. Two half circular lines occur in the inner side of the outside rim in each of the quarters thus formed, and between these lines and the angle there are two small quatrefoil flowers, and a boss surrounded by a circle of beads.

The gold of this and the following pieces is quite pure.

371. '74.

ROUND Ornament: gold, cast, oval, with concentric bands alternately plain and zigzag around a conical centre. It has two loops for a cord to pass through. Ashanti. $3\frac{9}{8}$ in. by $3\frac{1}{4}$ in. 16l.

Like the last described, with a different distribution of the ornament, which is in three bands. The inner is of three, the middle of two, the outer of four rows of filigree ornament; a more agreeable disposition.

373. '74.

BADGE: gold, beaten, flat and pear-shape, with loop for suspension. Ashanti. L. $5\frac{3}{8}$ in., greatest W. $3\frac{5}{8}$ in. 10l.

A broad flat thin plate, with fifteen foiled flowers and leaf ornament of a rude kind beaten up in three rows, and divided by an ornamental rib down the middle. The top has a round loop as if for swinging with other pieces on a round rod or bar.

374. '74.

PLATE: beaten gold, oblong. Ashanti. L. $3\frac{1}{4}$ in.,
W. $2\frac{1}{16}$ in. 1*l.* 15*s.*

Divided into two broad stripes of ornament with a narrower between. The latter has a series of small buckle-shaped ornaments, while down the broader run these same forms with lines like the cross curves of the Greek ψ .

368. '74.

PIPE: the bowl of gold, plain, the stem, with mouthpiece and six ornaments of beaten gold. Ashanti. Entire L. 3 ft. 1 in. 85*l.*

The bowl is merely cast from the model of a long Dutch clay tobacco pipe, and the stem follows the outline of the same ordinary pipe stem. It is of black wood, delicately ornamented with filigree bands of gold wire at the mouthpiece, and mounted with plain gold bands at intervals, leaving only about a third part of the entire length of wood to be seen between these parts.

369. '74.

ROUND Ornament: gold, cast, oval, with lobes diverging from a conical centre. Two of the lobes have haps. Ashanti. $5\frac{1}{8}$ in. by $4\frac{3}{4}$ in. 59*l.* 4*s.*

The middle is a cone composed of six leaves meeting in a point; round this are fourteen leaves with the points inwards, and eighteen larger leaves or lobes, with pierced square holes in two rows round the edges of each. Two leaves project from opposite sides of the outer circle, with two small eyes or loops, one on each side. There are two round sockets on the two sides of the circle, and through them a stem of some kind is intended to pass.

370. '74.

ROUND Ornament: gold, cast, circular, with concentric bands round a pyramidal centre. It has two loops for a cord to pass through. Ashanti. Diam. $3\frac{3}{4}$ in. 30*l.* 12*s.*

Plain gold, with two broad and one narrow band of small zigzag filigree ornament round the middle, which is a four-sided nail head point, rather obtuse. Two small loops at two points of the outside, and two socket holes on two others seem to show it is intended to be supported on a bar or cord.

375. '74.

FLAT Plate: gold, spread and rounded at one end and covered with beaten work. Ashanti. L. 3 in., W. (at end) $1\frac{1}{8}$ in. 1*l*.

This curious piece has an edging of small circles, quatrefoils, lozenges, and other ornament down the narrow part, and ribs spreading from a middle line down the wider end, with beaded edge.

376. '74.

BEAD or Bugle: gold, oblong. Ashanti. L. $1\frac{1}{4}$ in. 1*l*. 15*s*.

Ornamented with ten small circles in a double row.

377. '74.

HEAD-DRESS or Collar: beaten gold. Ashanti. L. 12 in., W. $\frac{7}{8}$ in. 6*l*. 10*s*.

It forms a sort of half circular collar or gorget. The ornament is made up of half circles, the points touching the middle of the curves opposite, with a beaded edge. It has been mounted on black velvet.

378. '74.

FLAT Ornament: beaten gold, shaped like a feather. Ashanti. L. $4\frac{3}{8}$ in., W. $\frac{7}{8}$ in. 5*l*.

It is like a curved leaf, round at one end, pointed at the other. A branch with leaves, rudely designed from nature, starts from the point, with a beaded edge. The leaf outlines are marked out with a fine punch.

379. '74.

STRAINER: silver, with rude ornament punched on it. Ashanti. L. $14\frac{3}{4}$ in., W. of handle, $4\frac{1}{4}$ in. 7*l.* 10*s.*

The bowl is nearly flat, and bored with holes closely set. The handle is a broad flat plate, divided into four by cross bars, covered with a lozenge pattern of four curved fides, with horizontal lines in the intervals. All the work is beaten up with rude punches from the back.

380, 380*a.* '74.

ANKLETS: silver, flat on one side, with thin ornaments hanging from it. Ashanti. L. $4\frac{1}{4}$ in. 12*l.* the pair.

These are in the form of fetterlocks. A broad strap of metal is joined by a straight bar, on which swing six little horseshoe ornaments, facing each side alternately, and covered with punched ornament. The rounded strap has lines and dots punched upon it.

895. '75.

BAND: gold, embossed with foliage and scrolls, and pierced for sewing. Ashanti. L. $18\frac{7}{8}$ in., W. 5 in. 20*l.*

A band of beaten work in scrolls and portions of leaves boldly beaten up; edged with a milled border. A wider middle part is beaten into a cinque-foiled ornament, with rude leaf-work in the foils and branches round it.



C A S T S.

GOLD AND SILVER AND GILT METAL WORK, AND ECCLESIASTICAL UTENSILS.

ANTIQUE TREASURE FOUND AT HILDESHEIM IN 1868.



THE following objects are French copies electro-typed by MM. Christoffe from originals found at Hildesheim in Hanover, in the year 1868. The various pieces were accidentally dug up outside the city by foldiers: they are now in the Berlin museum.

312. '74.

PATERA: filvered and parcel-gilt. In the bottom is a seated figure of Minerva, beaten up in high relief. It has two flat handles, and the back is ornamented with leaves. H. $3\frac{1}{2}$ in., diam. $9\frac{1}{8}$ in. 10l. 8s.

The middle of the patera is all but filled by a graceful figure of Minerva in high relief. She is in flowing drapery, tunic and *peplum*, with a cuirass over the breast; leans her left hand and arm on the edge of a round shield, which thus presses a small knot or fold of the *peplum* under the armpit. The other arm is stretched out, resting on a *lituus* or augur's staff. One foot is drawn inwards, the other extended, giving variety to the lines of the drapery. She is seated on a rock, and on a rock in the background are an owl and a laurel wreath unbound. These latter details are, I believe, restorations, and more or less wanting in the originals.

Round the figure, and filling the concave sides of the bowl, runs a wide border of anthemium and palmette ornament alternating with pairs of acanthus leaves, and having small flowers and tendrils about the springing of these large details. The whole piece is strengthened by bold architectonic mouldings. There is leafwork at the back.

313. '74.

PATERA : silvered and parcel-gilt. A figure beaten up in high relief of the infant Hercules strangling the snakes; the inside of the rim is chased with floral scrolls, birds, and animals. H. $2\frac{1}{2}$ in., diam. $8\frac{3}{4}$ in. 2*l.* 16*s.*

A deep saucer, the bottom flat, with a strengthening mould round the edge of the lip. From the bottom rises a bust, in complete relief, of the infant Hercules strangling the serpents sent to destroy him in his infancy. The head is round, with a compact forehead, curling hair, rounded childish features, an expression of play on the lips, altogether of admirable design. It seems to have been much worn in the original piece; the knuckles of the hand and other more prominent parts are worn smooth. The bottom is edged with three lines or beads to give completeness to this piece of sculpture. Round the whole there is a chased border of arabesques, with griffins, birds and scroll work.

314. '74.

PATERA : silvered and parcel-gilt. A bust of a deity is beaten up in high relief in the bottom. H. $1\frac{3}{4}$ in., diam. $7\frac{1}{2}$ in. 1*l.* 5*s.*

The sides are concave; the middle is half filled by a bust of a youth in a Phrygian cap, with a *toga* looped at the shoulder and a torque, with wire twined round the two ends, round the neck, and a crescent moon behind the head. It is suggested that this may represent a *Deus Lunus*.

H. Holzer, Hildesheimer Ant. Silberfund, p. 53.

315. '74.

PATERA : silvered and parcel-gilt. A bust of Cybele is beaten up in high relief in the bottom. H. $1\frac{1}{2}$ in., diam. $7\frac{1}{2}$ in. 1*l.* 5*s.*

A deep concave saucer with rather upright sides. The bottom is surrounded by a beaded circle, and contains a bust and head, in all but full relief, of Cybele, mother of the gods and of nature; she wears a mural crown, battlemented, the angles slightly undulating. Her hair hangs about her shoulders, from which a peplum or mantle hangs, leaving the right shoulder bare. A round shield, with a starred centre boss and small round ornament, is behind her left shoulder. A bold thickening mould, showing a sharp arris on the inside, strengthens the lip, and a line of strings frames the sculptures below.

316. '74.

VASE, Hydria : silvered. The exterior is covered with ornament in relief, amongst which are griffins and foliage, boys attacking shrimps, &c. H. $15\frac{1}{2}$ in., diam. 15 in. 16*l.*

The shape is oval, trumpet-mouthed with a small round ogee-shaped base; two handles, loops curved outwards, with a seam in the middle and joined by flat round plates with raised edges to the body of the vessel not quite half-way down. The surface is covered with bas-reliefs of great delicacy. These ornaments issue from the tails and wing points of pairs of griffins that meet round the vase on two sides, and alternate with pairs of *trapezophora* or goat legs, winged and conjoined, which intervene on the other two sides of the base. The bas-reliefs over these are rolling stalks of extreme fineness, with long leaves and tendrils, on which sit children and shrimps. An inscription under it, LXXXI, indicates the weight (of this and other pieces), 81 (or 31) Roman pounds.

317. '74.

CUP: filvered and parcel-gilt. The handles are formed of twisted branches, the body is ornamented with four masks with other Bacchic symbols and lions' skins. H. $5\frac{5}{8}$ in., diam. $4\frac{3}{16}$ in. 3*l.* 10*s.*

A trumpet-mouthed vase with a swelling acorn cup below. The outside bears four scenic masks in high relief, with pairs of the *thyrsus* crossed where the handles come, and fox skins spreading over the shoulder and down the surface of the lower cup or calix. The stem is fluted, the flutings beginning from slight lines under a collar, and spreading to broad ends on the surface of the foot, which is finished by a round basket-work rim or moulding. The handles are double vine branches, rising high above the lip, to which they curve down, finishing on the edges of the lips with a small volute.

318. '74.

CUP: filvered and parcel-gilt. The handles are formed of lions' heads, winged and horned, the body is ornamented with six masks with other Bacchic symbols and lions' skins. H. $4\frac{1}{2}$ in., diam. $5\frac{1}{8}$ in. 3*l.* 17*s.*

The cup is round, and has a bell-mouthed lip, which opens from the upper edge of the concave part, and adds width, as well as grace of outline, to the upper edge. Round the outside are six masks, the two middle of Bacchus crowned with wreaths. They rest on a lion's hide, the skins of two legs of which are drawn up under two of the masks; the *thyrsus* and a wand between.

It stands on a stem finely modelled into flutings, which meet under the bowl and expand into a round foot, strengthened with a bold roll moulding and an outer ovolo bead below it, ornamented with a clouded scroll. The handles are two chimæras, the ears stretching back to the lip, and the lower parts moulded with leaf-work, ending in claw feet.

319. '74.

CUP: filvered and parcel-gilt. The handles are formed of twisted branches, the body is ornamented with ten masks with other Bacchic symbols, foliage, and birds. H. $6\frac{1}{4}$ in., diam. $5\frac{1}{4}$ in. 4*l.* 18*s.*

Shaped like the last, with bold, almost massive double mouldings, like those round the base of a Corinthian column, to the lip; and another moulding of one member, to the lower part of the cup; a thin foot, the upper part with moulded edges and the lower with leaves; and a base moulding like that round the lip. Ten masks, comic and tragic, are disposed on pedestals, tripods, or on the tops and fronts of low altars. These altars are architectural, each with four columns on the front, garlands of fruit and flowers hanging from them, little statues on them of Hercules, Mars, Apollo, and a fourth deity, Bacchus (?), with a pair of *thyrsi* crossed before him.

The *thyrsi* are several times crossed over the altars, and bowls of wine and incense, horns of oil, sacrificial maces and shields, as well as the heads of animals offered, are to be seen on them. The *lituus* or augur's wand is also hung in front of one. To trees growing on either side are hung pan-pipes or lyres; goats and leopards play among these decorations and figures, and statues of satyrs are on pedestals among them.

The four seasons are indicated by these attributes.

320. '74.

CUP: silvered and parcel-gilt. The handles are flat; the body is ornamented with *thyrsi* connected by bands of drapery and sustaining garlands of flowers. H. $3\frac{3}{8}$ in., diam. $5\frac{1}{8}$ in. 2l. 16s.

The shape is that of a portion of an egg spreading into a trumpet-shaped lip; with flat handles, square at the end, scooped on the sides, and rolling over in fine volutes at the outer as well as the inner edge, where they join the lips; under these are two other loop handles, which join the flat upper handles and the body below. Two bands of linen, each knotted in the middle, stretch from two pairs of *thyrsi*, crossed right and left of these handles, and from the same there hang wreathed garlands of flowers and twisted linen.

It stands on a plain foot, in outline like that of 318. '74.

321. '74.

CUP: silvered and parcel-gilt. The body is ornamented with laurel branches. H. 4 in., diam. $6\frac{1}{4}$ in. 2l. 14s.

Round in the bowl, supported on a short stem and resting on a plain round foot. The mouth is slightly belled and has a band of moulding to strengthen the lip, with lines of plain and twisted work; a rich garland of bay leaves and berries of gold in high relief, carefully beaten and modelled in every respect after nature, runs round the middle of the bowl.

322. '74.

CUP: silvered. The body is ornamented with acanthus and other leaves and clusters of flowers with birds. It has one handle. H. $2\frac{3}{4}$ in., diam. $5\frac{7}{8}$ in. 2l. 5s.

Probably this had in the original state two handles; one is now wanting.

323. '74.

DISH : filvered. Twelve bowls are recessed round the outer part of the base, apparently to hold eggs ; the bottom is engraved with conventional flowers. H. $1\frac{1}{8}$ in., diam. $10\frac{3}{4}$ in. 2*l.* 5*s.*

A concave dish with twelve bowls or recesses beaten downwards round the rim. From the spandril points between the heads of these oval bowls issue twelve flowers, meeting as rays round a six-leaved central rose. This work is chased.

324. '74.

STEW Pot : filvered, with long flat handle ending in birds' heads. H. $3\frac{1}{2}$ in., diam. $5\frac{3}{8}$ in. 1*l.* 18*s.*

The shape of the pan is that of a half globe, the lip is made up of two mouldings, and is placed within the outline circumference of the globe. The handles are leaf-shaped, with a very fine stem between and flowers above the geese heads that spread round the points of junction.

325. '74.

STEW Pot : filvered, with long flat handle ornamented with ivy and ending in birds' heads. H. 3 in., diam. $5\frac{3}{8}$ in. 2*l.* 10*s.*

This stew-pan has a flat bottom, but bulging sides, and a wide mouth spreading outwards. The handle is made of massive metal work covered with ivy leaves and branches in relief, the handle end pierced in two volute shapes and spreading out on each side at the point of contact with the lip of the vessel into two elongated stalks, with ibis heads and bills.

326. '74.

STEW Pot : filvered, with long flat handle ending in birds' heads. H. $2\frac{3}{8}$ in., diam. $4\frac{7}{8}$ in. 2*l.* 5*s.*

Like the last-described, with differences in the handles, which are shaped into a pair of leaves with waved edges joined by a solid band or neck in the middle, and branching out at the junction with the lip of the pot into tendrils, the upper curving into volutes and covering the lower, which are in the shape of elongated geese heads.

327. '74.

STEW Pot : filvered, with long flat handle ending in birds' heads. H. 3 in., diam. $5\frac{3}{8}$ in. 1*l.* 18*s.*

The handle is in the shape of a pair of leaves with waved edges meeting each side of a stem which ends in a small knob. The points of junction with the sides of the vessel are volutes and geese heads like the last described.

328. '74.

LADLE: filvered and parcel-gilt, with palm handle. H. $4\frac{1}{8}$ in., diam. $3\frac{3}{8}$ in. 18s.

The bowl is in two concave portions, the upper larger than the lower, with a small flat bottom and a handle rising upright from the lip and branching out into scroll-work. It is for dipping rather than ladling.

329. '74.

LADLE: filvered and parcel-gilt, with ivy handle. H. $4\frac{1}{2}$ in., diam. $3\frac{3}{8}$ in. 17. 5s.

Like the last as regards the bowl; the handle is made of two stems curling over forwards into a hook, having small leaves at intervals, and tendrils curling into two rings over the point of junction with the lip, which is embraced for some way round the circumference by the stems.

330. '74.

SALT Cellar: filvered, the body gadrooned. H. $1\frac{1}{8}$ in., diam. $3\frac{1}{4}$ in. 16s.

The upper part is finished with roll or moulded edge. Below this are gadroon lobes regularly disposed and meeting at the foot. Rough chasing of palmette work is laid on the flat portions.

331. '74.

SALT Cellar: filvered, the lower part of the body gadrooned, the upper part engraved with a band of ivy, which, in the original, bears traces of enamel (?). H. $1\frac{1}{2}$ in., diam. $2\frac{1}{8}$ in. 16s.

Straight flat sides, with gadroons under the slightly cupped base, meeting in a small flat foot below. Round the upper sides runs a scroll of ivy stalk and leaf chased in bold lines.

332. '74.

BOWL or Salt Cellar: filvered, the lower part of the body gadrooned, the upper part engraved with a band of ivy, which, in the original, bears traces of enamel (?). H. $2\frac{3}{8}$ in., diam. $4\frac{3}{8}$ in. 17. 2s.

Like the last-described in general form and decoration, but it is on a larger scale.

333. '74.

BOWL: silvered, resting on three feet, and engraved with a band of laurel, which, in the original, bears traces of enamel (?).
H. $2\frac{1}{4}$ in., diam. $5\frac{1}{8}$ in. 1l. 15s.

The bowl is round and concave. The outer frame or side holding it, with two fine architectural egg mouldings, is pierced in an elegant pattern of a stem with bay leaves on one side and the other alternately. These may possibly have held enamel, or more likely have been filled with niello work or damascened with gold.

334. '74.

DISH: silvered and parcel-gilt, oblong, with flowers and tendrils in relief. $10\frac{3}{4}$ in. by $5\frac{1}{2}$ in. 1l. 12s.

An oblong flat *lanc* or dish, with concave sides curling down into two cuspings on each end. The rim is flat and finished with delicate rods or round edges, which are prolonged, and from which start first two short curves, then long volute ends that curve round and make a finish to each end of the dish; little palmette leaves join the outer hips of the volutes, and leaf and scroll ornament are disposed inside on the parts enclosed between their outer finish and the narrow rim of the dish.

335. '74.

DISH: silvered and parcel-gilt, oblong, bordered by *thyrsi*, and with ducks in relief on the ends. $9\frac{3}{8}$ in. by $5\frac{3}{8}$ in. 1l. 12s.

Like the last, but square at the ends, and with merely canted sides, rods shaped like the *thyrsus* on the long sides, and plain ogee finish, with water lilies, ducks, and fish in relief on the flat portions of the two ends.

336. '74.

TRIPOD: silvered, probably the foot of a stand for a lamp or candelabrum. H. $3\frac{3}{8}$ in. 2l. 8s.

This is the foot of a tripod stand. A socket in the middle is surrounded by three palmette or flat shell ornaments. These pieces turn downwards and connect the springing of the three legs of the tripod; smaller leaves rising upwards cover the points of junction and lie round the socket in slight relief. The upper and lower leaves are joined by bands or stems in three flat lines, ending in volutes on the shell surfaces. The legs are in the shape of the letter S reversed, elongated, the upper and lower curves relieved by reversed bay or other plain leaves, those in front touching so as to strengthen the support in that portion. Female sphinx busts face the outer curves of each leg, and they end in long gracefully modelled claw feet.

This tripod has been the flat foot of a tall single stem, probably a lamp stand.

337. '74.

FOOT of a Tripod: silvered. At the top is a head of Bacchus.
L. 2 ft. $3\frac{1}{8}$ in. 1l. 12s.

This leg or member of a table or altar stand is straight, being an elongated terminal bust of Bacchus (?), the head crowned with vines, leaves and fruit, a knob on the top, and two square blocks or pins projecting from the shoulder sides. The feet are united into a fan-shaped stand, and palmette ornament with slight flutings runs down the front.

The proper use of this fragment has been that of a leg to a table or altar; it has been united by cross bands with two or three others, according as it has supported a triangular, round, or square top or basin. A swinging hook in a hasp at the back of the bust, shows where it has been joined to the framework, of which it was intended to form a part.

338. '74.

HANDLE of Vase: silvered. A combination of ivy branches, with a *thyrsus*, a ribbon, and masks. L. $5\frac{1}{8}$ in. 16s.

Two ivy boughs form this small handle. They curve over and divide into two elegant hooks, leaves are placed at the springs and points of junction of the stalks, which are tied by a bow of ribbon which flows undulating down outside a mask termination; a *thyrsus* makes an elegant twisted line between these two flowing edges.

339. '74.

FOOT of a Tripod: silvered. A combination of the head of a man, the body of a bird, and the leg of an animal. L. $5\frac{1}{8}$ in. 14s.

This fragment is not doubled down like that of No. 336. '74, but slightly curved. An Egyptian asp surmounts the upper portion; a male bearded head of Etruscan character the second; a rough animal's head the third portion (the actual leg): it rests on a claw foot. The height and size seem to indicate it as a small tripod foot of a lamp or chafing dish, as may be seen amongst the cooking vessels and contrivances now in the Museo Borbonico in Naples.

340. '74.

VASE: silvered, expanding upwards, with a band of animals embossed and engraved flower ornament. H. 14 in., diam. 7 in.
4l. 16s.

The general form is straight-sided, smaller at the bottom, and standing on a spreading foot. There are in the original piece indications of a flat reversion towards

a wide neck, and to this handles have perhaps been attached, making it an amphora. (Holzer, p. 68.) The foot spreads, and is in steps, with roll moulding on the edge, and the ornament of this part is in lines and zigzags. The body is in bands of various depth, divided by roll mouldings. The lower, nearly half the entire height, has a bold decoration of stalks, acanthus leaves, and flowers, such as were used in the decoration of column capitals in the early imperial times. Above this is a wreath or circle of small leaves; then between two plain bands, which project to a sharp edge in the middle, a circle of a dog and beasts of the chase, the lion, buffalo and boar. A rolling scroll of stems, buds, and round flowers between the serpentine turns of the stalk runs below the present upper edge.

This piece, unlike the hollow dishes or basins, seems to be of provincial manufacture. The beasts of the chase indicate the seat of manufacture as on or near the frontiers of the empire, while the acanthus work round the lower portion seem to suggest a Roman colony well provided with workmen and architectural monuments of imperial character. (For further illustrations from other vessels found at Treves see Holzer, *ib.*)

341. '74.

PLATE: silvered, circular, the edge ornamented with a band of flowers and foliage, amongst which are birds and squirrels. Diam. $11\frac{3}{4}$ in. $2\frac{1}{2}$ 8s.

Shaped like a modern plate, the rim slightly raised and quite flat. Three fine lines or beadings in relief finish the middle, and on the rim is a border in bold relief composed of a scroll line with leaves, birds and animals disposed in the spaces made by the stalk scroll: it has a beaded edge.

'68. 17.

TABLET: gilt metal, covered with arrow-head inscriptions. From the original in gold in the Louvre museum. Ancient Assyrian. H. $3\frac{1}{8}$ in., W. $1\frac{1}{8}$ in. 1l. 5s.

This is a perfectly plain tablet of closely written arrow-head inscription, each line of letters separated by a horizontal line. The original is said to be of the reign of Sargon, and to have been found at Khorfabad.

TREASURE OF PETROSSA.



THE seven objects next to be described belong to the Roumanian government, by whom they were contributed to the "History of labour," in the Paris exhibition of 1867, and afterwards lent to the South Kensington museum. They were found on the banks of the Argish in 1837, and are now in the museum at Bucharest. They are represented in the collection by electrotpe copies made by the late Mr. Franchi, and bought for this section of the collections.

The originals are of pure gold and of great value, some of them covered with beaten and chased work, others consisting of a network of broad settings to hold table cut stones, crystals, and pafes.

'68. 72.

BOWL or Patera: copper gilt, with debased classic figures in low relief, beaten and chased inside, and a seated statuette in the centre. The original is of gold. Byzantine, probably of the 5th century. Diam. 10 in. 10/.

The shape is that of a round saucer, with a bold border and frieze round the rim. The rim consists of a flowing stem of vine leaves and grapes springing from the body of ornament below, and sometimes overflowing the lower twisted beading of the frieze; above it are a bold torus moulding, dotted, and finer bead lines.

In the bottom, enclosed by a rim or border of three beaded lines, the outer twisted, sits a female figure completely in the round. She holds a drinking cup, wears plaited hair and a tunic, and is seated on a round pedestal seat or, perhaps, basket with vine growing round it, and a plaited top and bottom border.

Round the sides are fifteen figures of divinities and one of a boy or slave holding a basket of fruit on his head, from which a half-clad figure takes grapes. Three of these personages are seated and have: 1, the attributes of Apollo, with a griffin couching below him; 2, those of Juno, sceptred, with a wall behind her; 3, those of the Indian Bacchus, semi-nude, with a horn of plenty, a *thyrsus* (?), and below him a crocodile head and fore-quarters. Of the remaining figures five are female and

the rest male. They hold torches, palms, goads, or whips, and one anoints the head of another from a horn.

Round the seated figure is a frieze in relief, in which are a recumbent figure, Orpheus (?), and various animals, viz., a rhinoceros, lions, sheep, and a goat.

The bowl is of fine gold and in good condition.

'68. 71.

SALVER: copper gilt, with chased and embossed ornament. The original is of gold. Probably Byzantine of the 5th century. Diam. 22 in.

The surface is plain beaten gold, red, and full in colour. It has a central flower with rays of long petals or lobes rounded at the ends, with a border round it of undulating lines filling up each lobe of the pattern, a line of gold pearls or balls runs round the flat part, and the rim, which is wide and flat, has a zigzag border, the triangles of this border are chased with horizontal lines: plain borders each side, and an outer row of hollow beads or cups. It has been cut by the discovers into four parts, which show the marks of the tools employed, and are but slightly joined together. The piece is otherwise in good condition, and valued at about 1,000*l.* sterling of solid gold.

'68. 73.

EWER: copper gilt, of tall slender form, with flutings down the body. The original is of beaten gold. Probably Byzantine, of the 5th century. H. 15 in., W. 8½ in. 8*l.*

This ewer is narrow in diameter, swelling in the middle, and contracted to the immediate point of junction, with a wide flat lip. A long handle, straight on the top and side, begins on the same line as the lip, and falls straight down to below the centre of the body, to which the heel of it is joined, ending with a rolling volute. To the handle there is a purchase for the thumb, representing a rude eagle. The neck and lower body have acanthus borders of rude leaves filled with punch tooling, and the body a close series of flowing waved flutings. The foot is plain, slightly concave, spreading considerably, and rising into a plain round knob where the body fits into it. Rows of beads or pearls run round the circumference of the foot and the rim of the lip.

The gold is soft and very pure and the piece has been injured and pressed out of shape.

'68. 77.

BOWL: copper gilt, eight sided, with two flat projecting handles, supported by leopards. The original is of gold filled up with stones and pastes set transparently. Probably Byzantine-Gothic of the 5th century. Diam. 11½ in. by 8½ in. 12*l.*

This vessel has eight sides, each divided into rosettes made up of the settings of one large oval and twelve smaller stones, and similar rosettes fill the sloped parts down to the bottom which has a like shape. Borders of oblong stones separate these rosettes from the lip.

The lip or upper edge spreads out flat, and is laid out in enclosed settings disposed in scrolls. The handles are wide-spread and flat, divided into settings for precious stones, and supported by two leopards, their bodies set with carbuncles and riveted to the handles and sides of the vessel. Tin-foil remains in some of the enclosures. The stones and pastes on the sides have been set transparently. The piece has been much injured.

'68. 76.

BOWL: copper gilt, twelve sided, with one flat projecting handle.

The original, of gold, set with stones. Byzantine-Gothic, probably of the 5th century. H. $4\frac{1}{2}$ in., L., including handle, 14 in., W. $6\frac{1}{2}$ in. 15/.

This vessel has but one handle remaining. It has twelve panels round it narrower than those of the last described, but made for transparent setting of stones, of the same character in other respects. The rosettes have eight lobes or foils, and are kept in place by four straight bars, which have four large spaces between the rosettes and the sides.

The under panels are laid out in like manner. There is a border round the panels of small oblong pieces. The handle is made of straight bars of gold filled in with stones and pastes. The bars roll over in circles filled with tracery work, in the shape of the figure 8, and trefoils, calling to mind the window traceries of the middle pointed style in Northern Europe during the 14th century.

'68. 74.

BROOCH or Fibula: copper gilt, in the form of a bird. The

original is of gold, set with garnets and other stones. Probably Byzantine-Gothic, of the 5th century. L. 10 in., W. $4\frac{1}{2}$ in. 12/.

This brooch is made of a broad plate of gold forming a sort of breastplate, and apparently made to cover the upper part of the chest, and shaped for the breasts on either side. The upper part is in the shape of a bird's neck, head, and bill, the upper plate being hollow and framed into settings for transparent pastes and carbuncles, some of which were still in their place when the original piece was in the South Kensington museum; a rounded plate of gold lies below the bird's head and neck, from which the settings have perished. This plate represents the upper breast plumage of a bird. Round this in the outer plate the stones are set in collars. The head and breast seem to represent those of a pheasant, and the disposition of the stones are heart-shaped round about the head and grow in size as they spread over a wider space, indicates the disposition of the head and breast plumage of that bird. The head, eye, and bill, which has a rib down it, are treated with a special resemblance to a bird of this species, and can in no case be meant for those of an eagle. From the

lower edge hang two crystals by delicate chains of gold wire, in the close plait of which Trichinopoli chains are still made in India. The crystals are acorn-shaped, set in gold cups, and hang about four inches below the rest of the piece. A third crystal has been lost.

Two smaller brooches representing heads and necks of birds, with round plates for breasts, and pendant chains and crystals, are included in the trove of Petroffa. See No. 9, Phot. treasure of Petroffa, Arundel society's publications, 1869.

'68. 75.

COLLAR or Gorget: copper gilt. The original is of gold, set with garnets and other stones. Probably Byzantine-Gothic, of the 6th century. Diam. 8 in. by 9 in. 12l.

This collar is formed of a plate of gold, hinged at the back for opening, on which bars or upright divisional bands are soldered, to enclose precious stones. The settings are laid out in the shape of flowers of three petals cusped, and with two small round spaces in the centre of each. The flowers are separated by narrow divisions, each containing three heart-shaped stones. Two borders of oblong stones finish the inner and outer sides of the plate; the edges are square, and all in solid gold. The pins, on which the hinges turn and fasten, are headed with carbuncles still *in situ*. The piece has been much injured.

'73. 379.

RELIQUARY: plaster cast. The original, of silver, known as the reliquary of Louis the Pious, is in the treasury of the cathedral of Hildesheim. Byzantine (?). 9th century. H. 4½ in., W. 4 in. 1s. 6d.

This cross is of silver, the arms are equal and rounded at the ends; the middle has angles pushed beyond the lines of intersection. It is edged with small balls between two corded lines, and is made to open and contain relics. There is a rich bead of filigree work, through which a chain passes for wearing during processions and solemn offices of the church.

On the face is engraved a rood. Our Lord hangs with straightened arms, the head falling to the right, a title over the head, IC . XCC . , two nails to the feet and a *scabellum* below them. On the right is the Blessed Virgin, to the left St. John, ΜΗΤΗΡ ἘΥ . ΙΩΑΝΝΗΣ . Θ . Four half figures of archangels in the four ends of the cross ΓΑΒΡΙΗΛ ΜΙΧΑΗΛ ΡΑΦΑΗΛ ΤΡΙΑΝ . The upper and lower angels hold slender crosses in the right hand, all hold flat Hosts in the left.

On the other side, Our Lord between SS. Peter and Paul, with legends much contracted, read as follows: ΗΑΗΘΕ ΜΕ Ο ΠΑΤΗΡ ΠΕΤΡΟΣ ΠΑΥΛΟΣ. The four evangelists are in the ends of the cross, demi-figures only, ΙΩΑΝΝΗΣ ΜΑΤΘΑΙΟΣ ΛΟΥΚΑΣ ΜΑΡΚΟΣ. They hold open books.

Traces of enamel are still distinguishable in the depressions of the letters. Inside are relics of S. CHRYSOGNI, SS. COSMÆ ET DAMIANI . S. BERNWARDI . PARTICULA DE LIGNO DOMINI XTI . S. EPIPHANII . S. GODEHARDI . S. MARLÆ MAGDALENÆ . S. OSWALDI REGIS ET MARTYRIS . S. PAULI APOST . S. SPECIOSÆ . SS. TIBURTII ET VALERIANI.

The cross is of Greek origin, and dates from the 9th or 10th century. The original relics were brought by Louis the Pious, son of Charlemagne, from the patriarch of Jerusalem in 799.

'73. 444.

RELIQUARY: plaster cast. The feet formed by four sitting figures; on the sides and cover are subjects in relief from the Gospels, with the emblems of the four Evangelists. The original, of bronze, is in the Bavarian national museum, Munich. German. 10th century. H. 10 in., L. 1 ft. 1 in., W. 7½ in. 17s.

The general shape is that of a small oblong pointed roof coffer, with figure subjects in bas-relief on the sides and lid. It is fastened by two iron hasped locks.

On the front there is a representation of our Lord in majesty. He is seated in a circular enclosure having the four evangelistic symbols in the spandrels, and, divided by bands from this composition, two saints standing on each side. On one end two figures represent the Annunciation, and on the opposite end two others (one pouring water into a vase), the miracle in Cana. On the lid is: 1. The Resurrection; three women and a man drawing near the Holy Sepulchre, on which an angel is seated. In the ends are: 2. The incredulity of St. Thomas, who reaches his hand to touch his Saviour's side; 3. The Resurrection; and 4, on the back, the Ascension; our Lord ascending in a vesica enclosure, an angel on each side supporting Him, and a standing apostle right and left beyond them.

The chest stands on four small seated reading figures, perhaps the four evangelists.

'72. 59.

RELIQUARY: plaster cast. The original, known as the reliquary of St. Cordula, is in the cathedral of Cammin, in Pomerania. It is composed of bone plaques, with incised flat ornament, united by metal bands, originally gilt. ? Early Romanesque. 10th or 11th century. L. 2 ft., W. 1 ft. 2 in., H. 11 in. Acquired by international exchange from the Gewerbe museum, Berlin.

The top of this reliquary is in the shape of a turtle. It is divided into unequal panels on the back, the ends are straight, and the sides follow this arrangement. A door or lid is separately framed in the middle of the top or back, with metal frame hinges and a hasp to make it fast. Along the top runs a metal spine, and all the subdivisions are held together by metal bands ornamented with delicate incised scroll

work. A wolf's head is raised in relief on the points of junction of these bands with the middle spine.

Each panel is filled by a dragon, scaled and knotted, as in the Irish and Celtic dragon designs, and each composition is distinct and complete in itself. The material, bone, is supposed to be the fossil remains of an extinct species.

'73. 504.

RELIQUARY: plaster cast. The bowl of copper, gilt and burnished, is set with precious stones and engraved gems; the cover is surmounted with a silver gilt bust of a fainted queen. The original is in the collection of prince Charles of Hohenzollern Sigmaringen. Byzantine. 11th century. H. 6 in., diam. 4 in. 11s.

This reliquary is bowl-shaped in the lower half, with a concave conical cover finished with a crowned bust, the crown *fleur-de-lis*. Both upper and lower divisions are parted by four vertical bands of filigree work set with three gems in each band, some of which are antique.

Four large circles of filigree, with gems set in collars in the middle, are placed between the bands on the lower, and the same number in the corresponding spaces of the upper division. The small bust may be an addition of later times, but it is possibly not later than the date of the rest of the piece.

'74. 38.

PYX: plaster cast, on four feet. The original, of gold, is in the cathedral at Hildesheim. German. 12th century. H. 6½ in., W. 6½ in. 9s.

This reliquary is in the shape of a small church with battlemented walls, and is covered by a smaller second story on four arches, roofed with four gables, the roofs slightly chased with scroll lines. Four offsets, two straight on the longer sides and two abscidal on the short ends, protrude from the walls. The roofs of these, which correspond with the apses and chapels of a church, are divided into diamond-shaped tiles. The whole stands on four claw feet.

The apex is a plaited knot of basketwork with a lion's head over it, holding the stem of a cross described in the following.

'74. 34.

CRUCIFIX: plaster cast. The original, of silver, is in the treasury of the cathedral of Hildesheim. German. 11th century. H. 8 in., W. 5½ in. 4s.

The cross has a raised edging, the ends of all members expand with square angles, as does the centre. The image has the arms horizontal, both feet nailed separately, and a bracket below, the loins are clothed with a skirt.

'74. 35.

CRUCIFIX: plaster cast, on a stand. The original, of silver, the work of bishop Bernward, is in the treasury of the cathedral at Hildesheim. German. 11th century. H. of crucifix, $8\frac{1}{2}$ in., W. $5\frac{1}{2}$ in.; stand, H. $4\frac{1}{2}$ in., diam. at base, 6 in. 6s.

The cross is rimmed. The feet on a bracket and separately nailed; the arms are horizontal; the head droops to the right; a large title on the top of the upper member with the legend large and distinct.

The foot is of later date; in four lobes; with a knop lobed outwards and protruding in six diamond-shaped plates, each bearing a flower ornament.

'64. 41.

ALTAR Front: cast in plaster from a golden altar in the cathedral of Aix-la-Chapelle. German. 10th or early 11th century W. 4 ft. 10 in., H. 3 ft. 4 in.

This front is divided into twelve panels by broad flat bands or files overlaid with coarse filigree scrollwork, with gems at intervals cut *en cabochon*, and in notched settings; larger stones are on the centres of junction, with two smaller between them on the horizontal, and one on the perpendicular bands. The panels are filled with compositions in beaten gold.

A vesica panel in the middle contains a seated figure of our Lord in majesty. He holds in the right hand a metropolitan's cross, in the left the book of doom, is seated on an architectural throne with a round cushion, and draped in a flowing toga. Two panels, right and left, contain respectively the Blessed Virgin with the hands in the attitude of an Orante, lettered S. MARIA: and St. Michael, with shield and lance, slaying the dragon, lettered S. MICHAEL. On the upper and lower angles of these panels there are four round panels containing the evangelistic symbols. These panels are set in gemmed bands or mouldings like the rest. Of the larger gems there are in all thirty-four.

There remain ten panels, containing in the upper row—

1. The Triumphal Entry into Jerusalem. Our Lord on an ass holds a book in the left hand, and gives benediction with the right; a band of disciples follow, the two foremost holding books. Jerusalem, a square enclosure with four turrets, is in front, seen over the heads of a crowd of people, the foremost of whom spread their clothes on the ground.

2. The Last Supper. Under a flat-arched frame, our Lord is seated on an architectural throne and cushion at the end of a semi-circular table, one apostle opposite and eight more around. In the middle of the front stands the traitor with his left hand to his head and the other stretched out to our Lord, who places a sop in it; he is starting forward. A two-handled chalice, crossed altar bread, dish, knife and crescent-shaped cake are on the table.

3. Washing the Disciples' Feet: our Lord stands, the eleven apostles sit, St. Peter has his right foot in a round basin.

4. The Agony in the Garden. Our Lord stands, with one hand in the act of benediction, and speaks to the three disciples, one of whom sits listening, the other two recline asleep. He is again seen bowed to the earth on a hill or rock.

Middle row. 5. The Betrayal. Our Lord, in the middle of the panel, is kissed by the traitor, a crowd with outstretched hands is on one side, the apostles retreat on the other; St. Peter holds down the kneeling and suppliant figure of Malchus, cutting the right ear off with a sword.

6. The Scourging. Our Lord, nude to the waist, clothed with a tunic below, and bound to a pillar of which the capital is seen over his head, is scourged by two executioners.

Lower row. 7. The Mocking. Our Lord is blindfold, sits holding a reed in the right hand and a book in the left. One figure kneels, two stand, one on each side.

8. The way of the Cross. Our Lord is dragged with a rope by two soldiers in tunics and boots or greaves; the rope binds His hands in front.

9. The Crucifixion. Our Lord is on a low cross, the feet on a support, each separately nailed, the arms straight out, and the loins girt with a full cloth. Two angels in round panels, whose faces are covered by kerchiefs, are weeping above each arm of the cross, and two soldiers in tunics and boots hold, one a lance, the other a reed, sponge, and pail-shaped vessel of vinegar. Over the head is the title *HIC NAZARENVS REX IVDEORVM*.

10. The Resurrection. The tomb is a roofed turret or shrine, the front of which is open, with the crown of thorns and *fudarium*; outside an angel is seated on the tombstone, holding the right hand out in the action of benediction; the Magdalen, a graceful figure in a long mantle and veil, holds a pot of unguent with the left hand under her mantle, and a censer in the other; behind her another Mary holds her hand to the head, expressing grief. A small medallion, with three rods or rays, contains a head of the Saviour. Three soldiers lie asleep on the other side of the sepulchre.

These subjects are all beaten up in plates of gold. The central figure is in very high relief. It has been much damaged, and has recently been still more changed by restoration under the direction of the learned Dr. Franz Bock. The framing bands have been re-executed or covered with gold scroll-work and enamel.

It is reputed to be of the time of Otho the third, 995-1002, and, according to Dr. Bock, possibly by Greek artists, or perhaps by families of Byzantine workmen settled in Cologne or the neighbourhood. Figured, Dr. F. Bock, Kleinodien.

It is of the same character as that of the golden altar of Basse in the Hotel de Cluny, and of the earlier altar of St. Ambrose in the basilica of that saint in Milan.

'73. 377.

CROZIER: plaster cast. The original, in silver, by St. Bernward, is in the treasury of the cathedral of Hildesheim. 11th century. H. $4\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. 6s.

The knop, from which the volute springs, is formed into four bosses by flat bands gracefully folded. There are four half figures leaning out and grasping serpents; two nude figures stand on two of them, and a tree with bark and knots on the surface, representing the Tree of Knowledge, rises between. In the whorl an image draped, and with a cruciferous nimbus is holding or raising a nude man. The creation of man and the temptation of Adam.

'74. 86, 87.

CANDLESTICKS: plaster casts. The originals of gold, alloyed with silver and iron. A spiral stem and triangular base made of dragons twisted together. An inscription records that it is the work of Bishop Bernward. In the treasury of the cathedral of Hildesheim. German. 11th century. H. $16\frac{1}{2}$ in., W. $5\frac{1}{2}$ in. 18s.

These candlesticks are a pair. They are composed of slender stems, made of spiral bands of sculpture, representing climbing children, animals, and leafage. There are three bosses on the stem, each made up of scroll and leaf work admirably brought up into masses with subordinate work round, but without breaking the general spherical outline.

The bases are composed of sets of dragons, the necks twisted in pairs over the legs, the wings and tails interlaced to form sides and ridges. Three figures bestride these ridges looking towards the stem.

Three stout dragon legs support the bases, and three dogs or leopards stretch from the grease pans to the stems.

Round the edge of the pan, and round the lower edge of the base of one candlestick, a legend is engraved in Roman capitals, BERNWARDUS PRÆSUL CANDELABRUM HOC PUERUM PRIMO HVIUS ARTIS FLORE NON AURO NON ARGENTO ET TAMEN VT CERNIS CONFLARE IVBEBAT.

They are made in an alloy of gold, silver, and iron.

These candlesticks were taken from the Bishop's tomb in 1194.

Figured, Kratz, Dom zu Hildesheim, taf. 4, *et seq.*; King, mediæval study book, vol. ii.

'74. 31.

TRIPOD Candlestick: plaster cast. Three female figures, forming the feet, represent "Theoretica, Practica, Medicina, Conflictus." The original, of bronze gilt, is in the treasury of the cathedral of Hildesheim. German. 11th century. H. $7\frac{1}{2}$ in., W. $4\frac{1}{4}$ in. 7s. 6d.

This and the next are a pair, though with certain differences. Each is supported on three dragons' heads, which do not lie flat, but have the snout turned up; their feet are joined, the wings are held by three dogs.

The stem is made of two capitals made up of acanthus leaves, like Egyptian palm capitals. The knop between is round, with delicate scroll work on it in relief. The bases are bowl shaped, and have three seated draped and veiled figures, one seated over each foot. These figures are fastened by a volute to the bowl behind them. Those on No. 31 hold various emblems; one holds a snake, and is lettered, CONFLICTUS; another two children, THEORETICA, PRACTICA; the third, a dish lettered, MEDICINA; those on No. 30 are emblematic of the three divisions of the globe known to the ancients; they hold: 1. A half-disc lettered, DIVITIÆ, ASIA. 2. A shield, EUROPA, BELLUM. 5. A book, SCIENTIA, AFRICA.

The modelling of the figures is rude.

'74. 30.

TRIPOD Candlestick : plaster cast. Three female figures, forming the feet, represent Europe, Asia, and Africa. The original, of bronze gilt, is in the treasury of the cathedral of Hildesheim. German. 11th century. H. $7\frac{1}{2}$ in., W. $4\frac{3}{4}$ in. 7s. 6d.

'74. 32.

TRIPOD Candlestick : plaster cast. The base is formed of dragons and interlaced ornament. The original, of bronze gilt, is in the treasury of the cathedral of Hildesheim. German-Romanesque. 11th century. H. $6\frac{1}{4}$ in., W. $5\frac{1}{2}$ in. 3s.

A design of scrolls, composed of monsters knotted together. The boss in the middle is knotted also ; there is no stem. Eagles, wyverns, or other winged monsters sit on the angles over the supports, which are massive monster feet. Three winged birds support the grease-pan. A piece of heavy cast work not lightened in effect in the plaster cast.

'74. 134.

CORONA Lucis : electrotype reproduction. The original is of iron, gilt, with a silver rim. The circle is broken at intervals by towers representing the circuit of the heavenly Jerusalem, and mounted with candlesticks. German-Romanesque. 11th century. Diam. 20 ft. 355l. 10s.

The original chandelier is a circle of iron, pierced in three rows or tiers, with narrow border below and a row of silver ornaments along the top. (This latter part no longer exists, having been confiscated for the value of the metal.)

The principal tier of ornament is a roll of leaf scroll-work, pierced and gilt. The rows above and below consist of acanthus leaves, enclosed in bows or circles formed by the stalk, each whole row being a series of these circles, enclosing a leaf ornament complete in itself. These rows are pierced and gilt. Flat bands or borders finish the ring above and below. A set of plates of silver above were intended to correspond with the candle nozzles or grease pans, 72 in number. The plates, formerly of silver work relieved by a ground of niello, are now painted and silvered. A plain band of metal between these and the pierced gallery already described contains a running legend in Leonine verse :—

¹URBS EST SUBLIMIS,² MIRIS FABRICATA FIGURIS³
 UNDIQUE PERFECTÆ FIDEI⁴ COMPAGINE JUNCTA⁵
 CUJUS VESTIBULO VETUS⁶ ET NOVUS EXCUBAT ORDO⁷
 GERMINE VIRTUTUM,⁸ QUÆ MIRE SURGIT IN ALTUM⁹
 FLORIBUS HIC VIVIS¹⁰ ANIMARUM CURIA LUCIS¹¹
 ANTE DEI FACIEM¹² DIVINUM SPIRAT ODOREM¹⁴

AUCTORES OPERIS TOGA¹⁵ VESTIT CANDIDA PACIS¹⁶
 HOS PATER ET VERBUM¹⁷ CIVES ET SPIRITUS HORUM¹⁸
 UNUS ET IPSE REGIT QUI¹⁹ QUOT SUNT IPSE CREAVIT.²⁰
 IN VIRTUTE SUA. SOLIS²¹ SOL LUCET IN ILLA²²
 MYSTICA DISCERNIT, TENET,²³ ASPICIT, OMNIA NOVIT²⁴
 ET SOLIUM REGNI CORDIS²⁵ LOCAT IN PENETRALI.²⁶

On another band between the two lower tiers runs the following :—

MATER JUSTITIÆ VIA VITÆ GRATIA CULPÆ
 DA PATER ETERNÆ PATRIS UNICE SPIRITUS ALME
 HESILO PARS ONERIS, PER TE QUOQUE PARS SIT HONORIS
 ET SPES ATQUE FIDES ET AMORIS UT ACTIO PERPES
 HUNC REGAT AD SPECIEM DET PACIS VISIO PACEM
 UT PRUDENS, FORTIS JUSTUS MODERAMINE MITIS
 SED MUNDUS CORDE SANCTUS RE JUSTUS IN ORE
 HIC SERAT ATQUE METAT QUOD LUCIS IN HORREA CEDAT
 CONSUMENS IGNIS, CONSUMAT ET OMNIA CARNIS
 NE CAREAT PATRIA VIA LABILIS URGEAT ISTA
 ISTIUS ORNATUS PIA VIRGO SUSCIPE MUNUS
 FIAT ODOR SPONSO SUPER OMNIA BALSAMA CHRISTO.

The circuit is interrupted by twelve towers corresponding to the number of the twelve Apostles, and twelve gates, each flanked by small turrets. The towers have each three openings or niches and are surmounted by roofs with lanterns above, capped by roofs and finials, with balls on the apex. These towers are alternately square and round, the Romanesque pedimented fronts of the niches and the roofs are also square and round alternately. The gates have one doorway or niche. Under the niches, which have formerly held images, are the names of the twelve Apostles, and in the side niches, in which were placed the Prophets, are written the titles of the cardinal, theological and other virtues, and the fruits of the Spirit, as in the Epistle to the Galatians, v. 22.

It is sometimes said that lamps were hung below the towers, but this is not probable.

They are thus distributed in connection with the prophets, who may be taken as special *exemplaria*.

¹S. MATHEUS, ²GRATIA EZECHIEL MISERICORDIA ³S. SY-
 MON⁴ ⁵S. PETRUS ⁶ABSTINENTIA HIEREMIAS MANSUETUDO
⁷S. PHILYPPUS⁸ ⁹S. BARTHOLOMEUS ¹⁰FIDES ISAIAS VERITAS
¹¹S. JACOBUS ¹²HABACUC ¹³S. JACOBUS ¹⁴PRUDENTIA DANIHEL
 BENIGNITAS ¹⁵S. ANDREAS ¹⁶S. JUDAS ¹⁷TEMPERANTIA JOB
 FORTITUDO ¹⁸S. JOHANNES ¹⁹S. PAULUS ²⁰PACIENTIA HELI-
 SEUS PERSEVERANTIA.*

Underneath the towers and gates are flat pierced and gilt plates.

The centre figure is typical of the heavenly Jerusalem, the round shape indicating perfection, the circles and the towers compactness and strength, "CUJUS PARTICIPATIO IN IDIPSUM." This is further typified in the "Heavenly Jerusalem" (Rev. xxi. 10) "having twelve gates and twelve foundations, and in them the twelve names of the twelve Apostles. The glory of the Lord hath enlightened it and the Lamb is the lamp thereof," &c.

* The lettering on the reproduction in the new court is inserted between the inscription as marked 1, 2, 3, *et seq.*

Another smaller corona hangs in the choir of the Cathedral of Hildesheim. That which has been described is in the nave.

The Hildesheim corona was made under the direction of Hezilo bishop of the diocese, about the middle of the 11th century.

The silvered ornaments round the top are modern, and the niched gateways are more or less restored. The whole is hung by four rods of iron, each branching into three subdivisions, fastened to the backs of the twelve gates, interrupted by balls or bosses at intervals.

Figured, Kratz, *Dom zu Hildesheim*; King, *study book, mediæval architecture*, &c.; Didron, *metal work*; De Caumont, *bulletin mon.*, XX.

'68. 12.

SHRINE or Cover of the bell of St. Patrick: electrotype reproduction, with partial restorations. The original consists of a framework of brass inlaid with plaques of gold filigree work and set with jewels and crystals. At the back is a panel of silver perforated with crosses and surrounded by an inscription in Irish characters. Irish. 11th century. The bell, of sheet iron, which is enclosed in this shrine is reputed to be of the 5th century. H. 11 in., L. 6½ in., W. 4¾ in. 23/.

The general shape of the reliquary from which this electrotype cast is taken corresponds to that of a rude bell with sides nearly flat, having a half circle on the top, under which is contained the handle. The framework of the whole is of brass, mended at the corners with copper. This upper part is called by Dr. Steuart,¹ a representation of a "compressed mitre." It has, in fact, an arched outline, finished at top with a blunt point. The ridge or thin part is of silver, filled with filigree silver plaited in complicated circles and folds, and having a round blue paste gem in the centre, cased in crystal or glass, and with four pearl coloured pieces and four smaller green ones making two intersecting crosses in it set in gold. Bold scrolls of thicker silver extend from the two lower points of the handle and curve back in volutes, making a sort of beard to a dragon's head. An arched compartment below the ridge or handle is divided into sunk compartments, filled with gold filigree in various patterns, and a gold setting for a round jewel now lost.

The main front of the bell is divided by a cross into four larger spaces, with a border round the edge, both subdivided, the former into twelve spaces, the latter into six. Eight settings are provided for stones at the corners and points of junction, five are now empty. A large crystal in a silver setting, with fleur-de-lys edging and a round plate of silver under it, covers the whole middle of the cross. An oval crystal similarly set, but without the round dish under it, fills one of the larger spaces mentioned. Two in the border are now empty, but these three have been filled up, as all the remaining spaces are, with filigree gold wire twined and knotted in conventional dragons or serpents and knots of various form.

¹ In a Memoir by Rev. Dr. Reeves of Ballymena, to whom I am indebted for the historical particulars here given.

The upper part of the back has silver filigree knots and scrolls like those already described. The circle under the point of the arch or handle has a gold disc, and the tympanum of the arch is in two compartments, filled by two conventional birds, branching into circles and lines of silver gilt filigree. On the square part is set a thick silver plate within an edge or rim of brass. It is pierced in the shape of thirty-two crosses of equal arms, and on the edge is an inscription which is given below.

The ends are divided by crosses into spaces, filled with fine filigree gold scrolls and knots. There are rings in the middle of each end; above the rings two dragons that have had small stones for eyes are arranged in graceful but intricate convolutions, and six dragons below.

Each of these arrangements differs from the others and in all, the particular dragons, birds, or knots, though in pairs and balanced, have distinct designs, and can be traced through every complication and circle.

The bottom of the reliquary is a sliding piece of lid of brass, and is said to show marks of the shape of the bell deeply indented within.

The relic enclosed in the shrine or reliquary described is called the "Clog-an-ead pacta Phatraic," the "bell of Patrick's will." From the time at which it was made it seems to have been confided to the charge of a special keeper, a post of some emolument, at any rate hereditary in the family of O'Mulchallen, or Mulholland, in which it remained till the race was extinct. It was bequeathed by the last heir to Mr. M'Clean, and again by one of his family to Dr. Todd, of Trinity college, Dublin, by whom it was finally entrusted to the royal Hibernian academy.

The bell was used by the apostle of Ireland to call together the monks living under his rule, and became a "swearing relic" (on which oaths could be administered) as early as the middle of the sixth century. The reliquary or case in which it is now contained was made for it between the years 1091 and 1105, about the beginning, therefore, of the 12th century, a date fixed by the inscription in four lines running round the back in Irish, of which the following is a translation:

"A prayer for Donnell O'Lochlain through whom this bell (or bell shrine) was made; and for Donnell, the successor of Patrick, with whom it was made; and for Cahalan O'Mulhollan, the keeper of the bell; and for Cudulig Inmainen, with his sons, who covered" (it). Donnell O'Lochlain or MacLauchlain, as he is called by the four masters, was monarch of Ireland from 1083 to 1121. The successor of Patrick was Donnell MacAmhalgadha, or MacAulay, Archbishop and Abbot of Armagh from 1091 to 1105 which, as stated, fixes the date of the reliquary pretty accurately to the last years of the 11th or first of the 12th century.

Figured in the memoir quoted.

'64. 54.

SHRINE: plaster cast, coloured and gilt. The original, gabled and covered with filigree metal work and images in high relief, is known as the shrine of St. Monaghan. Irish. 12th century. H. 20½ in. W. 18 in. 12/.

The shrine, known as that of St. Monaghan or Manchan, is of yew, covered with bronze once gilt, in the shape of a steep and narrow gabled roof, the angle pieces

being prolonged into short sloped legs or supports. The feet are two inches high and panelled: to these are attached rings which run in loops fastened by strong round clamps to the legs of the shrine. The rings are a little more than two inches in diameter so as to allow of two-inch staves running through them, by which to carry the entire shrine in procession.

Where the legs join the bands or side borders bold monster heads of conventional kind, such as figure on drip moulds of round architecture of the 11th and 12th century in this country, turn upwards, and form a base or finish to the bands. One of the clamps and rings has been lost.

The sides of the clamps are ornamented with crosses or half crosses of red and yellow enamel.

A creasing that has finished the ridge of the shrine has been lost.

The bottom has a rim of bronze with corded edges filled in with enamel of the same character as that described, encrusted or embedded in the metal.

Eight other clamps finish the end of this bottom border. They pass under the bottom of the shrine, and finish with monster heads and pins of bronze fastened into the woodwork or foundation on which the metal is mounted. Two of these are lost.

The angle frame pieces have on each of their faces a border of metal, one inch and a half wide, with cable edge mouldings and the flat part pierced with chased interlacings of dragon plaits.

On the two sloping sides two crosses are riveted. In the middle and ends of each cross are bosses, five to each. The bosses are divided by flat bands, ornamented with tau crosses, into half circles, and other shaped spaces, and the spaces filled with dragon plaits. The middle boss has probably been filled in with enamels. The short arms contract a little between the end and middle bosses. They are each divided into four spaces, and filled in with red and yellow enamel in crosses, half crosses, filigree, and zigzag patterns.

The four parts of the side thus divided off by the crosses have figures in high relief riveted on. They are of different heights and all are bearded, dressed in long cuirasses with straight skirts or kilts to the knees. The general look of this body armour corresponds with the antique cuirass and the skirt or strips of metal or leather that covered the hips and loins, and it has also a like relation to the Albanian and the Scotch kilt. Various patterns are chased on the strips that make up these skirts, some of the Greek gamma, contorted curves, tau-shaped bosses, &c., all have plaits as those of a loose sleeve and rings as of chain mail round the arms. The right hand figure has the hands clasped before the breast; the next holds a weapon in one hand and raises the other as in command. The third and fourth hold weapons, the latter the blade of an axe, the beard is forked; the fifth figure has the hands clasped. The sixth, on the left hand of the cross, has the hands on the ribs and the beard forked, with an ornamented girdle. The two next have the hands clasped; the ninth holds the ends of a forked beard in the two hands; the tenth holds a book or bag.

The figures increase in size as they come to the arms of the cross. They range from seven to five inches in height. In the cast repetitions of some of the figures have been put in as restoration.

The images remain on one side only, all are gone from the other. According to Mr. Graves there are indications on the original shrine of sixteen images below and ten or twelve above the horizontal arms of the cross on each side. He asks, "What has become of, say *fifty-two others?*" (forty-six), and offers suggestions as to the identity of one or two in a private collection with some of these.

The edges of the compartments in the arms of the crosses are held down by dragon-headed rivets, and similar bosses occur round the edges of the five bosses. Crystals have been set in the middle of each boss.

The ends are divided by a dragon with the head downwards into two triangles, each filled by elaborately plaited dragon pattern. This work remains on one only of the ends.

The shrine was formerly under the keeping of the Irish family of Mooney of the Doon, and is or was preserved in the chapel of Boher, in the parish of Lemanaghan, four miles from Clana, in King's county. No inscription remains on the shrine now, though there may have been one on the upper cresting or band of the sides, which is now missing (replaced conjecturally in the cast, as well as much of the ornamental band in other parts).

It is considered to date from the beginning or middle of the 12th century.

The shrine was exhibited in the loan collection of the exhibition in Dublin, 1872, when photographs were taken.

For a more detailed account, with figures from these photographs, *see* a careful paper by the Rev. J. Graves, *Journal r. hist. and arch. assoc. of Ireland*, No. 18, Ap. 1874.

'68. 13.

CANDLESTICK: electrotypes. Triangular base formed of dragons, heads of monsters, and pierced foliage. German. 12th century. The original, of gilt metal, belongs to the convent of the Sœurs noirs at Bruges. H. 8 in., W. 5½ in. 10l.

The base is of open scroll work. The feet are the heads and paws of stooping dragons laid together. The knop is connected by straight graceless conventional pitcher-shaped dragons to the base. There is no stem below the knop, which comes down on the base, over which spread volutes issuing from the mouths of monsters. It is a heavy graceless piece of metal casting.

'73. 524.

CENSER: plaster cast, in the form of a church. The original, of bronze, is in the Bavarian national museum, Munich. German. 12th century. H. 10 in., W. 10½ in. 10s. 4d.

This censer preserves the early traditional form of a small shrine. The lower part or bowl has flat sloping lozenge-shaped sides, with half lozenges or triangular spandrels to fill up the spaces between the points; bosses are placed where the points of the lozenges meet. A bold four-foiled foot in two stages or mouldings spread out below.

The upper part of the bowl is pierced in a sort of rude colonnade or gallery made in circles. The cover is a square tower with four gables and a lantern, gabled

again above them. Four slight projections on the sides and four turrets come down to the lower part, and the latter rest on masks.

The whole is a rude type of the Rhenish-Byzantine architectural shrine or reduced church of the 11th and 12th centuries.

'69. 67.

CRUCIFIX, Processional: cast in plaster. On both sides are medallion portraits of saints in ornamental scroll work. The original, of silver, is preserved in the treasury of the basilica of St. Ambrogio, Milan. Italian. Date 1128. H. 4 ft. 3 $\frac{1}{4}$ in., W. 3 ft. 1 $\frac{1}{2}$ in. 41.

The cross is in the Greek form, having the four members of equal or nearly equal length. The ends of each member expand and the points of intersection meet in a round centre, which gives real as well as apparent strength and completeness to the cross. The round part contains the crucifix. The image is of later date than the cross, probably a 16th century addition. The body is carefully modelled and hangs dead, the weight making the arms strain, and the feet are nailed with one nail only.

Behind the dead Christ the circle is covered with a glory of rays, alternately straight and waved, in relief.

The edges of the cross, both of the extremities and the quarter circles between the limbs, are enriched by bold leaf buds, with tendrils forming loops on either side of them boldly executed. The angles of the four limbs have tendrils that curl over in two circles, one large and a small one over it.

The faces of the four limbs are divided by scroll tendrils that cross and re-cross, so as to divide the whole space into vesica-shaped medallions with close spiral curves in the spandrels, slightly sunk.

The medallions are filled by demi-figures, images of saints and of virtues. The two on the extreme right and left of the Redeemer are the blessed Virgin and St. John the evangelist. The persons on the upper member are: 1. St. Paul (?), but without the sword. 2. A cardinal giving benediction. 3. A bearded personage holding the attribute of Faith. Lower member: 1. A veiled woman praying, possibly St. Anne, more probably the attribute of Penance. 2. St. Mary Magdalene. 3. St. Peter. Arms, right: 1. St. John the Baptist. 2. Figure, with attribute of Hope. 3. The blessed Virgin, as already stated. Left arm: 1. St. Martin (?), a cloaked figure (possibly the good centurion). 2. Figure, with attribute of Charity. 3. St. John, as above.

The back is also divided and filled with half-length images of saints as on the front.

In the middle the Eternal Father, a bearded person, seated, holding an orb and giving benediction. He is surrounded by clouds, and waved rays in relief, behind the image, set in threes, each three in the direction of one of the four members of the cross.

The persons represented in the medallions on this side are—Upper member: 1. St. John the evangelist, with his attribute. 2. A cardinal (?). 3. A fainter bishop. Lower member: 1. St. Paul, with his attribute. 2. A female sainted person, St. Helena (?). 3. St. Luke. Right arm: 1. St. Matthew. 2. St. Augustin. 3. St.

Jerome. Left arm : 1. St. Ambrose. 2. St. Gregory the Great. 3. St. Mark, with his attribute. The four extremities, then, are supported by the four evangelists, and the two arms by four doctors of the West.

The figures of this cross are designed and modelled in the manner of the early school of Siena ; but the image of the Redeemer is both more complete in anatomical truth and more graceful and tender in attitude and treatment than any of the rest of the sculpture, and has probably replaced an earlier one.

'55. 3.

BOOK Cover : gilt metal, beaten work : the holy Women at the Sepulchre of our Lord. The original in the museum of the Louvre. Greek. 12th century. H. $16\frac{1}{2}$ in., W. 12 in. 3*l.* 10*s.*

The original is the cover of a copy of the Gospels, silver-gilt, beaten up from the back, and forms part of the collection in the Louvre. It illustrates the subject of the Resurrection. The angel points to the empty sepulchre, holding a sceptre in the left hand, and the two holy women stand gazing in fear. The remaining space is covered with the legend from the Gospel of St. Mark xvi., but not an exact quotation : $\Omega\Xi\epsilon\iota\ \epsilon\pi\iota\lambda\epsilon\theta\ \alpha\iota\ \gamma\upsilon\nu\alpha\iota\kappa\epsilon\ \iota\pi\alpha\ \circ\ \alpha\gamma\gamma\epsilon\lambda\omicron\varsigma\ \epsilon\iota\lambda\epsilon\tau\epsilon\ \tau\omicron\nu\ \tau\omicron\pi\omicron\nu\ \omicron\pi\omicron\tau\ \epsilon\kappa\epsilon\iota\tau\omicron\ \circ\ \kappa\tau\upsilon\omicron\iota\omicron\varsigma$, &c. Below the sepulchre, which is represented as an empty sarcophagus, $\tau\alpha\phi\omicron\varsigma\ \tau\omicron\tau\ \kappa\tau\upsilon\omicron\iota\omicron\tau$; $\epsilon\iota\kappa\epsilon\iota\ \alpha\tau\tau\alpha\varsigma\ \tau\upsilon\omicron\mu\omicron\varsigma\ \kappa\alpha\iota\ \phi\omicron\beta\omicron\varsigma\ \epsilon\mu\phi\iota\tau\omicron\tau\ \Sigma\tau\mu\beta\omicron\alpha\alpha\ \alpha\tau\tau\omicron\tau\ \kappa\alpha\iota\ \theta\epsilon\rho\omicron\tau\omicron\theta\omicron\varsigma$, and $\nu\tau\eta\ \epsilon\mu\phi\alpha\eta\ \kappa\alpha\iota\ \tau\eta\ \phi\epsilon\rho\omicron\eta\eta$.

It is assigned by Laborde to the 12th century. Louvre collection, 842.

'68. 108.

CIBORIUM (?) : octagon, with domed top. Plaster cast of an original in silver in the monastery of Novospas'ki, near Moscow. ? Russian-Greek. 12th century. Given by the Russian commission, Paris 1867. H. $6\frac{3}{4}$ in., W. $4\frac{1}{4}$ in.

This vessel is in the shape of a small shrine or domed building of late Byzantine character. It is square, with the corners cut into four smaller sides, leaving eight unequal spaces divided by columns with arches pierced in the upper parts of the sides, each arch covers a chalice standing on the wall below it.

Down the narrow spaces there run borders of rolling leaf moulding. The top has an irregular dome or roof in eight curved compartments.

Figures of the emperor Stephen (?) and his empress are in relief in one of the larger square sides. The guards of the Holy Sepulchre are represented on the opposite side, and the legend of the Resurrection, from John xxiv., in Greek characters, but with many contractions.

'55. 5.

BOOK Cover : gilt metal, beaten up with a cross and the sacred monogram. From a silver-gilt original in the Louvre. Byzantine. 13th century. H. $6\frac{1}{2}$ in., W. 12 in. 2*l.*

The plate which forms this book cover is nearly filled with a cross, of which the upright and transverse members are equally divided, but the latter shorter than the former. The ends expand and form three projections in the form of a rude fleur-de-lys. The face is ornamented with representations of jewels alternately round and square. Five of these are on the upper, six on the lower, and two on each of the transverse members. Two rude acanthus leaves issue, one on each side, from the base, and it stands on an orb with three steps below, as if representing a cross made to stand on an altar. A border of large beads runs round the whole. Two stars of eight rays, alternately round and pointed, bear the sacred monogram IC · XC.

Stars and pearl balls are spread over the upper half of the remainder of the plate.

This piece is from the Louvre collection, and was formerly in the treasury of the abbey of St. Denis. It is Greek, assigned by Laborde to the 13th century, but, perhaps, of earlier date.

'74. 37.

PORTABLE Altar: plaster cast from gilt metal, with a row of demi-figures, of the Saviour, the apostles, and angels, and chased on the upper surface. German. 13th century. L. 10 in., W. 5½ in., H. 2¼ in.

Shaped like an architectural altar, the *mensa* has a bold roll moulding under the edge, divided by flat strips of metal into five panels on the sides and three on the ends. Each panel is occupied by a demi-figure in high relief; on the front our Lord, holding the book of doom and blessing with the right hand; right and left, SS. Peter and Paul; beyond two other apostles; three apostles on the back separated by two archangels holding vials in their right hands, mystical representations of 'the prayers of the saints;' and three apostles on each end. These figures are much defaced. St. Peter and St. Paul are distinguished, one by the keys, the other by the long traditional pointed beard.

The plinth is plain and projects to the same extent as the *mensa*. The upper surface of stone is sunk in a shallow panel. On the metal edges are figures chased in outline. The blessed Virgin and Child, with two kneeling angels offering incense, are gracefully drawn. On the two sides are figures of bishops, vested, mitred, holding the episcopal crozier, and in the left hand a church, lettered respectively, the right, S . BERNWARDVS . EPISC . HILD . and the left S . GODEHARVS . EP . the two churches being those of the Cathedral of Hildesheim and S. Godehard. On the fourth side is that of a demi-figure of a bishop holding also what seems to be a church, perhaps a book, for it is much defaced S . EPIFANIVS . The rest of this rim is engraved with elegant leaf work.

'74. 43.

SEVEN-Branched Candlestick: electrottype. The original, of bronze, is in the cathedral of Essen. German. 12th or early 13th century. H. 7 ft. 6 in., W. 6 ft. 8 in. 300l.

The base is square, like a coffer, with sloping lid. The plates, which make the sides and slopes, are strengthened by bands of metal riveted with melon-shaped rivets,

those on the upright sides (seven on each) are lion heads. The four feet are long, three-toed, and well modelled. The stem rises from a square plinth, is first lobed with eight convex divisions, then in the form of a vase with a rim of rich scroll work of stalks and animals.

The general stem is round, three inches in diameter, and has three bands of rolling scroll ornament, with animals among the volutes, running to the top, except where interrupted by the branches.

The branches spring from triple cups or matrices like those of a filbert. They correspond on each side exactly. They are six in number and each exactly over the other, as in the golden candlestick of the Jewish temple.

The lowest pair of branches has four divisions of stem, the middle pair four, and the upper three; and these are divided by bosses alternately round, and faceted in lozenges and half lozenges.

The bosses, both round and faceted, are divided by bands into rounds or lozenge compartments filled with four-leaved foliation, and have small balls on the angles.

The stem has a round boss between each set of branches, and one above the upper and one below the lower pair.

The round bosses are distributed in different patterns, that is, the bands that divide them are laid lozengewise, in plain circles, circles with a small round loop intervening, lozenges made of segments of circles, quatrefoils, and quatrefoils with acute angles intervening between the foils. All are filled with the conventional leaf-work already described, but the patterns differ in the different bosses.

The candle pans or nozzles are capitals with bold unnotched leaf-work, the points rolling over into four small pendant bosses, like the architectural capitals of the 12th century in the north of France.

It is to be noticed that the round bosses, both of the middle stem and the branches, have metal points for holding crystals, now gone. These are on the fronts and backs only of the candlestick, and on those sides of the threefold matrix or calyx that forms the point of junction of the branches and the stem.

On the angles of the base four figures have been seated. One remains complete, with a monster head, and scroll in the lap, with the letters *AQUILO*. A second, not complete, has *ORIENS*. The other two representing the west and the south have been lost.

The entire work is an example of the Rhenish-Byzantine metal-work at its best. The designs of the various bosses, bands, and capitals are bold and full of invention; The animals spirited in attitude, and used effectively in the architectural decoration.

Figured, *Annales archéologiques*, XI., 294; Texier, *Diët.*, &c.

'65. 77.

SPOON: copper gilt; the bowl engraved, the shaft enriched with filigree, and set with pearls. The original, of silver-gilt, called 'the anointing spoon,' and used in the ceremony of the coronation, forms part of the regalia in the tower of London. English. Date about 1200-50. L. 10½ in., W. of bowl, 2 in. *2l.* 10s.

The bowl is heart-shaped, and has a spine down the middle, and the inside is chased with curling scroll work.

The stem is a straight dragon, the lower part covered with fine gold filigree over enamel. The dragon's head joins the lower end of the stem to a broad round medallion, to which the bowl is attached. Four round discs filled with cloisonné enamel, and set round with pearls, are placed on the shoulders of the dragon, and a boss or knop with four circles on its four sides, each engraved with flower ornament, finishes this thicker portion of the stem. The rest gradually diminishes, and takes the shape of a double twist ending in a small dragon's head. The under side is covered with engraved knots on the broader and zig-zags and dots on the narrower surfaces.

This is probably the only remaining piece belonging to the regalia of the Plantagenet and Tudor kings which survived the death of Charles I.

Figured, Shaw's Dresses, &c., i. 18.

'72. 69.

CANDLESTICK: plaster cast. The original, in bronze, is in the cathedral of Bamberg. German. 13th century. H. 6 ft., W. 1 ft. 6 in. 6l.

The metalwork has much of the character of No. '74. 43 just described. It springs from a lobed base, the lobes alternating with four angles, which rest on four dragon feet. The dragons have the heads and paws together, and a round plate of metal below.

The lobes of the base are filled with bold foliage scroll work, each has two swans at the bottom of the composition. Above this is a boss belted round the middle, filled up with eagles and pierced scroll work.

The stem is made up of four stalks with rows of balls between. It is interrupted by four bosses, each made up of leaf work, with diamond-shaped flower centres, set like jewels, in openwork. Each boss springs from a collar of expanding leaves, and each length of stem above the bosses from a similar collar. The grease pan is plain and trumpet-mouthed. It belongs to the same school and about the same period as No. '74. 43.

'74. 88.

CANDLESTICK: plaster cast, in the shape of a lion, with two branches. The original is in the treasury of the cathedral of Hildesheim. German. 13th century (?). H. 8½ in., W. 8½ in. 4s. 6d.

A lion with the four legs straight, stiff ears cocked, and conventional beard. There are three nozzles; the largest rising above the back with a nest of leaves chased on the inside only; two plain horizontal bars on each side of it and support two plain nozzles.

'73. 520.

CANDLESTICK: plaster cast. The original, of brass, in the form of a man riding on a lion, is in the Bavarian national museum, Munich. German. 13th century. H. 10½ in., W. 5½ in. 8s. 8d.

The lion is pulled by his left ear, turns half round, and keeps his tail between his legs. The man bends back the left leg with the action of a rider trying to regain his feet, while the right hand is bent up to grip the nozzle which rests on the back of his neck. The head is bent by the action, which is rendered with great spirit. The man wears a loose caffock and hood, and has his head bare.

'67. 1.

CANDLESTICK, with seven branches: plaster cast from the original, of bronze, in the cathedral of Milan. Said to have been the gift of Giovanni Battista Trivulzio, archpriest of that church. Italian. 13th century (?). H. 14 ft. 8 in., W. 13 ft. 9 in. 80/.

This candlestick, a typical representation of the seven-branched candlestick of the Jewish temple, is made up of a lofty stem standing on a four-sided pyramidal base, with three branches on either side, elaborately ornamented with beaten work and crystals, &c.

The main stem is divided into two short lengths. It is composed of a collection of stalks or reed stems united together. On each of the four sides there are four larger stems set with crystals, and edged with notched ornament. Between these are four sets of upright moulding, reeds or lines, the whole making a stem or column of much lightness, without apparent weakness. Each division issues from a crown of four curling leaves of Byzantine character that spread out, and the tips of which curl up into small volutes in the way of corner leaves of flat shaft capitals. The volutes of the lower set contain small animals among the lobes of the foliage: between the four large leaves there are four small ones, and a ring or diadem below giving it the form of a complete crown.

Under the crowns are flattened globes or orbs, the lowest plain, with a reeded belt bordered by rows of metal beads. The middle orb is elaborately ornamented with beaten leaf work, amongst which is a composition of figures. On one side is the seated image of the blessed Virgin crowned, with the infant Saviour on her knee, both giving benediction. On the three other sides are the three Magi, crowned, and riding, one bearing a cup of gold in his hand, one holding a cup or vase on his knee, and shading his eyes while looking forward to the star of Bethlehem, the third holding a knight's wreath. The horses tread on branches or foliations of the general decoration, or are supported by the arms of half-figures of men that stretch out from below. On the upper surface figures are seen amongst the foliage, St. Joseph, and probably three prophets. The ornament between these four persons meets in a round crystal.

The upper orb is plain, with crystals at intervals on its surface.

From the crown above this third orb rises the third (a longer) division of the upright stem, and the two lower branches spring from the same point. They are in four divisions of stem, like the first described, but smaller in diameter. Each division of these branches issues from an orb, with a crown over it like those of the main stem, and the branches end in a large round flat grease pan and pricket, supported by four flat lotus leaves fluted on the edges, with four other leaves such as issue from the crowns. Each of the flat candle pans is surrounded by three small branches that spring from their under sides, dip, and rise; making a circle of three lights round the

middle larger candle. The middle branches are in three, and the upper in two divisions each. The middle stem rises into a larger candle pan, and this has four instead of three surrounding branches. Besides the seven great lights, therefore, there are twenty-two smaller.

The most elaborate part of the candlestick is the base. This is in four divisions. Each division is formed by a dragon, of which the neck, head, and paws curve downward, and then spread into legs and feet. The bodies show lines of spinal processes, beards on the chest, and curving volutes to the tails, to be noticed presently. The heads differ from each other as to ears, snouts, and other details, and, in the composition of figures that make up the four feet of the candlestick there are—to one, a pair of human figures stabbing the mouth of the dragon; to another, a pair of apes, of sphinx form, with bodies and manes and seated, also stabbing; to another, a pair of lions; and to the fourth, a pair of eagles, tearing the mouth. Each whole foot thus made up is surrounded by a bold belt or moulding set with crystals which encloses it, lifts it from the ground, and passes round the open work of the intervening sides of the base. In these sides the mouldings meet in a projecting middle point, headed by a goat-headed dragon, varied on all four sides.

The wings of the dragons are expanded, the tails curve up against the root of the stem, curl over in a double volute of graceful line, ending in a vine leaf, and with off-shoots forming smaller volutes down to the dragon's spine. The point of junction with the stem is filled up by a large leaf.

In the curves of the large volute figures of men are seated back to back, eight in all. They are the four rivers of Paradise. This will be seen by the word *TIGRIS*. *PARADIS*, part of a legend on a scroll in the hands of one figure; the rest is indistinct.

2. Four sciences, music, rhetoric, logic, and geometry. In design, as in the softness and rigidity, there are marked contrasts among this series.

The four spaces of the base between the dragons are made up of scrolls and knots alike, but still quite distinct in design and detail in each case:—

I. The composition is an intricate knot of serpents, one human headed, tied and intertwined in many curves. Like all these divisions it rolls into seven sets of volutes, two, two, two and one in ascending order. The two lowest contain the fall of man: Eve caressing the serpent, offers fruit to Adam who eats it. Adam and Eve expelled from the earthly paradise; the angel with drawn sword is between the two volutes. Adam smites the serpent with a scourge. Above are two female figures, representing virtues armed with shield and spear, and piercing prostrate figures of vices. Above these, in the small spandril volutes, are the Zodiacal signs, Aries, Taurus, Gemini.

II. The second side has a knotted leafage issuing from a half female figure, of which the breasts are gnawed by serpents. The figure compositions trace the course of the promise of redemption, a figure, Balak, holds a scroll, and a second, Balaam, shades his eyes looking for the promised star (*Numbers*, xxiii., x.). In the second volute, three shepherds are looking for the star, one leaning on a staff. Above these two subjects are two virtues piercing crouching figures of vices. Above, again, are the signs, Virgo, Sagittarius, Scorpio.

III. In the third division the convolutions of line are made by foliage and scrolls only and without dragons. In the first volute the ark of Noah is represented, like a church in a boat, with a central tower and spire, turrets on the angles, and windows, out of one of which Noah looks, a dove perching near him. In the fore part of the boat, the Patriarch Noah looks upwards with hands clasped; the beasts are walking in. In the corresponding volute the sacrifice of Isaac is represented. Abraam's hand

is withheld by an angel in another branch of the scroll work, and a ram is seen also in a separate division of the composition. Above these compositions are two virtues spearing vices as in the last division, but distinct in design, and above them the signs Libra, Cancer, and Leo.

IV. In this division the convolutions are made by two pairs of dragons, one from the upper and one from the lower part. They are knotted together, making the same general arrangement of volutes as the others, and the four heads meet in the middle holding the setting of a large crystal. The subjects of the figure compositions are: our Saviour crowning the blessed Virgin, a figure to the right of the Saviour is the Baptist. David holding the head and the sword of Goliath, a typical representation of our Saviour overcoming the enemy of mankind, an unusual composition. Above these are two figures of virtues as before. In the upper curves are the signs Capricornus, Aquarius, and Pisces.

It is not easy to fix the date of this remarkable candlestick. It was placed in the church in 1562, according to an inscription on the base, by IO . BAPT . TRIVVL-TIVS . HV . ECCL . ARCHIPR . D . D. : the word PRÆFECTI . FABRICÆ . PERFECER . ET . HIC . PO . VIII . C . APR . M . D . XLII . seem to imply a restoration at the date mentioned. The general framework and feet of the monsters and figures belong probably to the 12th or 13th century, but many of the small figures seem to have been replaced, and the fulness, softness, and general character of much of the sculpture to be of a later age. For a discussion on this and other seven-branched candlesticks, the reader should refer to the preface.

Figured, Didron, *annal. archéol.*, xvii. 238, xiii. 5 &c.

'72. 60.

TRIPOD: electrotype; foot of an altar candlestick. The original, of bronze, is in the royal Berlin museum. 13th or 14th century. H. 5 in., W. 5 in. 5*l.* 5*s.*

This is the base of a small altar cross. It rests on three lion feet. Reeded bands rise from the triangular frame which joins the feet, and twist and knot in bold folds enclosing two small dragons. Three figures, Sybils (?), hold each a fruit in their right hands, and are seated on the angles of the base.

Above this is a round open worked boss, made up of the same scroll work, and on flat bands, above and below it, run legends; above, ECCE CRUCEM DOMINI; below, FUGIANT PARTES INIMICI.

There is a socket in the boss to hold a crucifix.

'73. 519.

CANDLESTICK, Tripod: plaster cast; the original, of bronze, in the form of a man holding two sockets, is in the Bavarian national museum, Munich. German. 13th or 14th century. H. 10 in., W. 6 in. 7*s.*

The base is a flat table with three horse-hoofed legs, and three cusp points issuing between the angles. The stem is a knight in armour, surcoat, belt, hanging sleeves and three-pointed cap with lining turned up. He holds out both hands, on which rest plain nozzles with loops below them, grease-pans under, bordered with a hanging fringe of fleurs-de-lys. The surface has no chafing, and only the leading features of the figure are executed in the cast.

'72. 123.

CANDLESTICK: electrotpe, in bronze. The original is in the museum of Berlin. Italian. Dated 1468. H. 5 ft. 3 in. 37l. 10s.

The stem is made of two balusters superimposed: they are slight in diameter, and clothed with long leaves without serrations, delicately waved at the edges. The base is flat and triangular, supported on claw feet, and round it is the date ANNO MCCCCLXVIII.

'69. 55.

ST. JOHN the Baptist: plaster cast from a silver original in the treasury in the cathedral of Monza. Italian. 14th century. H. 11½ in. 8s. 4d.

The original, of silver-gilt, is a small image of St. John the Baptist in a hair shirt, standing on a four-lobed base in two courses, with points issuing between the lobes and flat sides.

'72. 24.

DISH: with compositions beaten up representing the deadly sins. Gilt metal, from the original, of silver-gilt, belonging to the Earl of Dunraven. Portuguese. 15th century. 6l.

In section this dish has a bold convex bottom, and the rim is a broad convex border, finished with an upright edge, and it stands on a plain circle or rim.

The whole of the remainder is bossed up with the hammer in rich figure compositions. In the middle there is a mystic rose, with a crown of thorns round it. Outside this the last Judgment; an angel blowing the last trumpet; the blessed are advancing to the steps of an altar in adoration: this makes up one half the circle. In the other the jaws of Hades swallow the damned; souls are dragged away and tormented by fiends.

Round the rim are full length personages representing the seven deadly sins. Pride kneels to a knight or king, to whom he is offering the glory of the world; gluttony is represented by feasting; lust, by two persons embracing; sloth, by a sleeping figure; envy, anger, and covetousness by corresponding compositions. A guardian angel, sorrowing, and a fiend, tempting, are added to each subject.

A rude ropework edging separates these concentric circles. The work is bold, but somewhat heavy, but the meaning of the artist is simply and sufficiently expressed in each case.

'69. 50.

CROSS: with compositions from the acts of St. John the Baptist and St. Gerard. Cast in plaster from the original, of silver, in the cathedral of Monza. Italian. 15th century. H. 58 in., W. 42½ in. 2l. 8s. 4d.

The arms of this cross are equal, and are wider at the extremities than at the point of intersection, where they meet in a round centre. A short extra limb is added to the base, shaped like the other members, that is, narrower where it joins the base of the cross itself and spreading outwards.

The central circle contains a composition in slight relief, representing the Nativity. The design is in the style of Filippo Lippi. The Holy Family are gathered round the crib, angels kneeling with them. The Vision of the Shepherds is seen through a window, and some of them are looking into the stable.

A number of compositions in relief on the front of the limbs represent scenes from the life of St. Gerard. These are, beginning at the top:—

1. The birth of the saint in a chamber.
2. The saint walks on the water. Persons from distant buildings are watching the miracle.
3. Right side: a kneeling figure, with a crutch, praying before a shrine.
3. Two men search a house, a third is mounted on a ladder looking in through a window.
4. A moving crowd of women and children, fugitives, are consoled by the saint.
5. Lower limb: a procession with candles to a church.
6. The death of the saint; men and women mourn around him.

On the other side the subjects are:—

1. Zacharias sees the vision of an angel at the altar.
2. The Salutation, female attendants behind the two principal persons.
3. The birth of St. John the Baptist.
4. Zacharias writes his name on a tablet.
5. St. John preaches in a forest to soldiers and others.
6. He reproves Herod for his incest.
7. He is decapitated in prison, an executioner delivers the head to the daughter of Herodias.
8. He preaches to souls in Limbus.

On each face of the short additional lower limb there is a female Orante.

'73. 518.

PRICKET Candlestick: plaster cast; the original, of bronze, on four feet, with figures at the corners, is in the Bavarian national museum, Munich. German. 15th century. H. 9 in., W. at base, 5 in. 9s. 6d.

The base is square, on four feet. Four attenuated female figures of sciences, holding books, are seated on the angles. The sides of the base slope upwards, and are composed of reeded bands twisting into heart-shaped folds or convolutions. On the level of the heads of the figures runs a low battlemented gallery supported by eagles at the angles, and four seals creep down from the middle to the bottom of the four sides.

The knop is a flattened sphere of reeded scroll work, connected by neckings to a capital-shaped stem, the foliage of which is flat.

The grease-pan is bell-shaped with a chased edge.

The design is not graceful, though the execution is rough; a roughness exaggerated in the cast.

'73. 515.

TRIPOD Candlestick: plaster cast; the original, of bronze, with perforated ornament, is in the Bavarian national museum, Munich. German. 15th century. H. $7\frac{3}{4}$ in., W. $5\frac{1}{2}$ in. 6s.

The base falls out with a graceful ogee curve, which is continued in the outward slope of the feet which are plain.

The triangular sides or spandrils are open scroll work, disposed in the form of fleurs-de-lys, the outer scrolls meeting on the hips of the angle pieces. The boss is a continuation of the pierced plates which form the spandrils, tied with a pair of collars and pressed down till they bulge into a boss or knop.

The grease-pan is trumpet-mouthed.

This candlestick is well put together, its lower part is of hammered work, the legs are three strips and the sides three pierced plates, as already described, welded together on the angles and where they are collected at the knop.

'73. 517.

TRIPOD Candlestick: plaster cast; the original, of bronze, the upper part with three figures supporting the rim, is in the Bavarian national museum, Munich. German. 15th century. H. 1 ft., W. 5 in. 6s. 8d.

The base has three massive feet made up of heads and paws of dragons. The sides of the triangular base are of open scroll work issuing from the middle to each side, and held by small figures kneeling outwards on the backs of the dragons' feet.

The stem is a rude Egyptian capital-shaped composition of leaves, with a boss pierced in the middle and the piercings filled by leaf ornament shaped like three rude fleurs-de-lys.

Three attenuated human figures support the grease-pan.

The whole of the original work is a casting of rude execution.

'73. 514.

CANDLESTICK : plaster cast ; the original, of bronze, is in the Bavarian national museum, Munich. German. 15th century. H. $5\frac{1}{2}$ in., W. 3 in. 6s.

The base is on three feet, with knops over them and open work sides. The motives of knotted or interlaced ornamentation are scarcely developed, it has perhaps had enamel on the stem and boss.

'73. 521.

CANDLESTICK : plaster cast ; on three feet. The original, of bronze, is in the Bavarian national museum, Munich. German. 15th century (?). H. $6\frac{3}{4}$ in., W. $3\frac{1}{4}$ in. 5s.

The nozzle stands on loops and is set in a plain pan with upright sides, pierced below with a fleur-de-lys cresting.

The supports are three spreading ogee bars, with curling leaves on the outer edges and dragon feet.

'73. 516.

TRIPOD Candlestick : plaster cast ; with figures of birds at the angles. The original, of bronze, is in the Bavarian national museum, Munich. German. 15th century. H. $6\frac{1}{4}$ in., W. 5 in. 6s.

A composition of monsters on the sides and three peacocks, the tails upwards and the heads leaning down to the three feet. These figures are tied to the base by a band or strap, looped up in short curves that make a lower line of lace-like ornament.

The boss is plain, there is no stem, and the grease pan, which comes on the boss, is further united to it by three rude monsters. It stands on toed feet.

'73. 523.

CANDLESTICK : plaster cast ; the original, of bronze, in the form of a dragon, is in the Bavarian national museum, Munich. German. 15th century. H. $6\frac{1}{4}$ in., W. $4\frac{3}{4}$ in. 6s.

The stem is wholly made of a dragon, admirably composed. It rests on two feet and a tail, which rolls over on to the flanks, with smaller scrolls rising over the head and curling down into the open mouth. The grease pan issues from these as a calix from a nest of flower stalks. A serpent or monster issues from the chest, and forms a third leg. It has a few coarse lines chased on the calix.

'73. 468.

CHRISMATORY: plaster cast. On one side is the Crucifixion in relief; on the other side St. Jerome reading in a library. The original, of silver with gilt bands, is in the Bavarian national museum, Munich. German. 15th century. H. 9 in., L. 6 in., W. 4 in. 10s.

This small receptacle is upright, slightly conical in shape, with a pointed roof hipped at the ends. The front and back have figure subjects in slight relief; the front has two compositions, a rood above, with the blessed Virgin and St. John on either side. Below, in a separate composition, is the martyrdom of St. Laurence. One executioner blows the flames with bellows; another forces down the saint with a lance or staff, and two men look on. On the back is an interior of a 15th century room, with open glazed casement window, St. Jerome, with his lion and a mitre (or St. Mark ?), is seated therein.

A plinth, on which the whole stands, as well as the upper edge of the four square sides are ornamented with small battlements; two quatrefoil flowers, coarsely executed, are fastened on each of the sides.

'74. 36.

SEAL of the See of Hildesheim: plaster cast. The original, of silver, is in the treasury of the cathedral at Hildesheim. German. Dated 1480. Diam. $2\frac{1}{4}$ in. Presented by Professor Stockbauer.

Three rich canopied niches; the blessed Virgin is seated under the middle niche, SS. Bernard and Godehard, local saints, on either side.

Legends: *Sigillum Hildesheimensis Ecclesie ad Causas.*

Joannes Thereswin Becanus me fieri fecit M.CCCCLXXX.

'69. 51.

CHALICE: with architectural stem and figures in relief; cast in plaster from a silver chalice, in the cathedral of Monza. The gift of G. Visconti, Archbishop of Milan. Italian. 15th century. H. $14\frac{1}{4}$ in., W. 9 in. 1l. 4s.

This chalice is of enormous size. The cup is egg-shaped, little larger in diameter than the knop. The outer cup is an arcade of niches under crocketed gables, and separated by pinnacles of late pointed character with engraved figures of saints. The knop is a great mass formed of six niches, separated by pinnacles under crocketed gables, containing images of our Lord, the Virgin Mother, St. John the Baptist, and

two other faints, one an armed king (St. Louis?). This arcade rests on brackets and a cluster of small buttresses joins this middle portion to the cup and to the base.

The base is sloped outward, and shaped into six arches with heads cusped inwards. The outer edge is shaped in five convex cuspings, square on the edge, round which, and following the indentations, runs a pierced gallery of quatrefoil ornament. A lower step of plain work projects beyond.

The surfaces of these arched divisions are engraved with faints. The middle cusp is covered by an engraved shield (quarterings of the Visconti), the other cusp surfaces are without ornament. St. Peter, St. John the Baptist, and four other faints fill the arched panels or divisions.

The size is unwieldy for altar use, but to be seen at a distance the decorative parts are effective.

'68. 105.

RELIQUARY: round, with an arcade containing figures; cast in plaster from the original, in silver and enamel, in the Cathedral of Moscow. Date 1488. H. $31\frac{1}{2}$ in., W. 19 in. Given by the Russian commission, Paris, 1867.

This reliquary is in the shape of a round shrine or temple. There are twelve arches of Byzantine character, but with hoods over them of ogee shape. Each arch rests on columns with rude capitals, and the bases are roughly modelled, but stand on no plinth unless that portion has been lost. They project from the lower rim of the piece. Each arch is a niche containing a figure in high relief, of rude execution, representing one of the twelve apostles.

The upper division is in four trefoil arches spreading outwards. These arches are filled up with bold volute scroll work, and have the four evangelists, in relief, over this work, and a conventional dog or other animal on each side.

Four small knops are placed over these arches, and a round lantern rises over the middle. It is divided into eight small arches filled with serpent ornament in bold figures of 8. This portion is crowned by a bulbous roof, with scaly divisions and a cross over all. The cross has two short members besides the arms across it.

The outline has some traces of old Greek influence, following however the Slavonic architectural forms in the roof and lantern. The work is of rude execution.

'68. 106.

RELIQUARY: square, with figures on the sides; cast in plaster from the original, in silver and enamel, in the cathedral of Moscow. Date, 1488. H. 24 in., W. $8\frac{1}{2}$ in. Given by the Russian commission, Paris, 1867.

This reliquary is square. Each face is divided into three niches by columns, but without arches. The upper part is a series of arched plates corresponding to the spaces between the columns, and these again are in three sets, one above and one

behind the other. On the face of each an angel is represented in relief. A lantern and cross over, and small knobs on the crest of each arch.

The spaces or niches formed by the columns contain images in relief of the blessed Virgin and eleven apostles.

Less Byzantine in character than the last described.

'68. 110.

TABERNACLE: a canopy on a base, in which are seated figures, surmounted by a cross. Plaster cast from a silver original in the cathedral of Perugia. Italian. Dated 1511. Given by the Italian commission, Paris exhibition, 1867. H. 37 in., W. 16 in.

A miniature architectural shrine, with a square canopy on four columns, covered by scale-shaped tiles, with a lantern of two stories, and a cross above. Under the canopy is a vase, and a ring is hung by a chain above it.

The base has four semicircular niches, with seated figures half out of them. They are recognised by legends as:—"DAVID, TENUISTI MANUM DEXTER (am.) EREMIAS LÆTABITUR. EZECHIAS PORTA. HECE JOANNES VIDI ALTERUM ANGELUM."

A wider dado under this is covered with arabesques in relief, with a medallion on each face containing heads of St. Peter, St. Laurence, St. Augustine, and St. Ambrose.

A wide plinth, with claw feet on the angles, supports the whole. The metal-work of the original is but rudely rendered in the cast.

'72. 266.

HAMMER: plaster-gilt, from the original of silver-gilt made for Pope Julius III. for the Jubilee of 1550, in the Bavarian national museum, Munich. Italian. 16th century. L. 10 in. 1/2. 5s.

The handle is of wood, the socket is a large mass, square in section, and bearing legends on the two sides.

The hammer is square on the end, reaching back with a flat curve to a narrow edge on the back. The socket bears the arms of Julius III., Giovanni Maria Ciocchi del Monte, with a tablet PERCUSSIT PETRAM ET FLUXERUNT AQUA.

On the back a bas-relief represents Moses striking the rock and the legend, JULIUS III. PONT. MAX. JUBILÆUM VIII. CONDIT FELICITER. Two terminal figures on the head.

This is a hammer used for striking the doorway in the portico of the Basilica of St. Peter in Rome on the opening of a jubilee, the opening being walled up for 25 years after the conclusion of each jubilee.

'68. 111, 112.

PROCESSIONAL Crofs : a crucifix with foliated ornament. In plaster, from the original of silver in the church of Mongiovino, near Perugia. Italian. 16th century. H. $32\frac{1}{2}$ in., W. $14\frac{1}{2}$ in. Given by the Italian commission, Paris exhibition, 1867.

The limbs of the crofs have large quatrefoil plates on the four extremities. In each of these there are half-length images of the Eternal Father on the top; St. Mary Magdalen at the bottom; the Blessed Virgin and St. John the Evangelist right and left. On the edges of these figures are set three bold projecting leaf buds, and round balls between each. The point of intersection is a round plate, with four large leaf buds projecting. On this part is the emblem of the Church. All these figures are in bold relief.

The lower limb has rich foliated off-sets halfway down. The Redeemer is represented dead on the crofs.

On the back are the four evangelistic symbols, and on the back of the centre piece St. George slaying the dragon.

Rich arabesque work in high relief is worked along the edges of the crofs.

A bold gadrooned knop, large enough for a base to the crofs, finishes the socket of the staff, and the head below the knop is worked with spiral lines of vine stems, leaves, birds, &c. in relief.

'57. 16.

HUNTING Horn : with arabesque and mounting rings; gilt-copper, from an original of ivory, with silver-gilt mounts, belonging to Mr. A. Fountaine. Italian. 16th century. Diam. 15 in. 6l.

The horn is of a beautiful \cup -shaped curve, with two belts and rings for suspension; it bears round the surface cupid heads and arabesques in relief of the most delicate execution. These are scarcely appreciable in a metal reproduction, the metal mounts being simple.

'58. 1.

NAUTILUS Shell : copper-gilt, mounted in metal, supported by Naiads. Italian. 16th century. H. $13\frac{1}{2}$ in., W. 13 in. 5l.

The original is a nautilus shell set in silver-gilt, held by a band round the middle, running perpendicularly; finished above with fish trophies and two tritons seated on them. The foot is made up of three naiads astride on dolphins, holding the volutes of the six tails under their arms.

'69. 53.

CHALICE: with figures in relief on the base, cast in plaster from a silver chalice in the cathedral of Monza. Italian. 16th century. H. $9\frac{1}{4}$ in. 8s. 4d.

A chalice of very large size. The cup is straight-sided with expanding lip. The involucre or frame of it is an arcade of six niches of late renaissance mixed architectural character; under each niche, in delicate relief, is a figure (our Lord and five saints). On a vase-shaped knop are six figure compositions representing scenes from the life of St. Ignatius of Loyola.

The base is curious; St. Francis Xavier and five saints of the Society of Jesus are placed round it in very high relief, the heads inwards, and with swags of flowers and fruit hanging outside from feet to feet, forming an outer scalloped border. Leaves, tendrils, and delicate flower work fill up the spaces between.

The decoration is heavy, and the whole piece showy rather than graceful, and this aspect of it is much increased by the clumsy nature of the material.

'69. 52.

CHALICE: with figures on the base, cast in plaster from the original in silver by Annibale Fontana, in the cathedral of Monza. Italian. 16th century. H. 13 in., W. $7\frac{1}{2}$ in. 16s. 8d.

This chalice is of vast size. The cup is slightly belled, and held in an outer cup with a fretted upper edge, on which are engraved figures of our Lord, St. Anthony of Padua, and a fainter bishop.

The knop is a large mass divided into flat-headed niches by columns, with coarse leaf arabesque work, cherub heads, and crocketed pediments, under which are engraved figures of St. Peter and St. Paul, St. Catharine, St. Clare, St. Buonaventura, St. Bernardino, the three latter saints of the Franciscan order.

On the base, which divides into ogee arches, heading outwards with pointed projections between, are images of the Blessed Virgin, St. John the Baptist, and St. Francis receiving the stigmata.

The work is coarse, and this is exaggerated in the clumsy material of the cast.

'69. 54.

CHALICE: with figures in relief on the base; cast in plaster from a silver original in the treasury of the cathedral of Monza. Italian. 16th century. H. $8\frac{1}{2}$ in. 8s. 4d.

The cup is straight-sided, held in a frame of coarse embossed work. This is separated by a thin stem from a massive baluster knop, on which are masks and fruit.

The foot is six-foiled, and projects in ogee points, with fluted ends. On the surface are engraved figures of the blessed Virgin, St. John the Baptist, and a fainted bishop.

Coarse work, and especially so in the form of a plaster cast.

'69. 45. '71. 3.

BOWL : part of a tazza, with a triumph of Neptune ; copper-gilt, from the original, beaten, in silver-gilt in the Louvre, Paris. The rest made up. Italian. 16th century. Diam. 7 in. 2l.

The dish is almost flat ; the original is made of two plates silver-gilt, the inner beaten up and chased with the triumph of Neptune, who is passing over the sea, accompanied by tritons, nymphs, and marine monsters.

The stem has two masses ; the upper with three standing figures on it in delicate relief, divided by three salient rams' heads. It is separated by a necking from the lower mass, on which are three salient heads with arabesque ornament.

The foot is convex and covered with arabesques beaten up in relief, and three reclining figures of Neptune and marine deities in cartouches. This is an addition. The original is attributed to Benvenuto Cellini.

No. '71. 3 is a repetition of the former on a modern made up foot.

'56. 6.

BOWL : tazza, gilt metal, with the attributes of Vulcan, on a Bacchus stem ; from a silver-gilt original in the Nieuwerkerke collection. Italian. 16th century. H. 6½ in., diam. 9 in. 4l.

The dish is almost flat. The original, of silver-gilt, is lined with a plate beaten up with a composition representing the forge of Vulcan. The stem is a small figure of the youthful Bacchus, standing with one leg bent and holding grapes. The foot is concave in outline. It has three medallions beaten up, and containing figures of Silenus and subjects illustrating the rites of Bacchus.

'72. 430.

ALTA R Candlestick : electrotype in bronze from the original, belonging to the Duke of Westminster. Italian. 16th century. H. 7 ft. 9 in., W., at base, 2 ft. 7 in. 110l.

The base is in the shape of a large three-sided altar. The angles fall back in large volutes, and support in the centre of each side an oval shield. Above the base sits a massive vase with a neck over it. It rises into a baluster shaped stem from which it is separated by deep neckings, and a flat expanding knob between. The upper section is decorated with acanthus leaf work, and gets gradually smaller till it expands into a wide greaspan.

The bronze of which the original is made is of a dark copper hue, and the leaf and other finer work of the upper sections are delicately chiselled. The larger features below are more roughly executed, and show the tool marks. But in no part is the finish too fine for the scale of the ornamentation. Much of this spirited surface, slightly uneven, but never wanting in necessary completeness, is lost in the cast. The original is one of a pair belonging to the duke of Westminster.

'71. 44.

DRINKING Horn: glass and gilt metal; from an original of crystal, mounted in silver-gilt, in the form of a cockatrice, standing on a tortoise, in the Ambraſer Sammlung, Vienna. German. 16th century. H. 12 in., L. 13 in. 117.

The body is of crystal, horn shaped, in silver-gilt settings making a monster or cockatrice. The head is that of a dragon with scaled neck, and a collar of two rows of points where it holds the crystal. The part of the back covered with metal is scaled. The wings are half those of bats, and half of acanthus leaf. A triton holding a scutcheon, and with a tail bowed out behind him, sits on its back. The monster stands on a base shaped as a scroll with hippocamps swimming round.

'71. 42.

STANDING Cup: gilt metal; from silver-gilt original; beaten and chased with triumphs of the emperor Charles V. In the Deutsch Orden Schatz, Vienna. German. 16th century. H. 18½ in., W. 6¾ in. 207.

The body of the cup is globular, it has a high trumpet mouthed lip above with a flat cover, crowned with a handle. Below the bowl, or body, is a wide sloping base architectural in outline, resting on a dado, and that supported by a low spreading foot in two concentric rims. The embossed work is elaborate and commemorates the battle of Pavia, and other triumphs of the emperor Charles V.

The lid has outside a battle piece in high relief, a forest of lances, cannon, and figures fighting; a man kneels with banners taken from the enemy. On the handle or knob is the title K. KARLO under the handle there are four scripture subjects in medallions, the precise meanings of which I cannot determine.

Round this is the legend, DIE SCHWEIGER GESCHLAGEN VOR BIGOGA DARNACH GECHOGEN FÜR GENUBA DIE STAT AUCH GESWINGE KAISER KAROLUS.

The lid is lined with a plate beaten up in relief with a composition representing the Egyptian host drowned in the Red Sea.

On the upper lip of the bowl are spirited figures of warriors on horseback, proclaiming the victory of Pavia. On the bowl itself that battle is represented. Francis the First surrenders his sword; a running bas-relief containing lions, grim and admirably designed, runs under the bowl.

A bold round collar, which projects above the sloping base is covered with embossed work in which are medallions containing classical heads.

The base slopes outwards and is divided into four by four dolphins, heads downward. In the spaces so contrived are male and female figures well designed, with landscape backgrounds, and representing virtues, lettered below JVSTIEIA · FIDES · FORTITVDO · TEMPERANTIA · under, again, K · KARLO, DIE WEISEN · MORIN · GESWEIGEN HAT. The dado has a spirited composition embossed and chased upon it representing battles of the emperor Charles V. with long ranks of German pikemen.

The foot spreads out in two borders, with demi figures of heroes in medallions.

Under the base a peasant boy sleeping in a landscape, chased with a legend in old spelling, and date 1536; also, IM 1525 YAHR HAT KESE KARLVS ER OBERT DE KING VON FRANCKRICH VOR BOFFIAN.

'71. 46.

STANDING Cup: covered; gilt metal; from the original of crystal and silver-gilt, surmounted by a figure; in the Welfenschatz, Vienna. German. 16th century. H. 20 in., W. $7\frac{1}{2}$ in. 20/.

The body of the original is of crystal set within four terminal satyrs. The upper setting is a wide trumpet mouthed lip with a moulding of scallop shells below it. The lower frame of the setting is supported on scroll brackets.

The stem below these brackets is an acorn-shaped crystal in a frame of four curved legs, held together by a ring richly embossed and chased. Four scrolls below this ring hold it to a base, on which are set crystals, and four medallions, containing reclining figures, playing musical instruments.

The cover is a crystal, set in a rich frame with hippogriffs, winged Pegasus, etc., and in four medallions four compositions representing the elements. Earth—the creation of Adam and Eve. Water—Noah's Ark. Fire—Lot and his daughters, with the destruction of the cities of the plain. Air—The Last Judgment.

A small nude Hercules surmounts the cover.

'71. 47.

STANDING Cup: covered; wood set in gilt metal; from an original goblet of serpentine and silver, with jewels, in the Welfenschatz, Vienna. German. 16th century. H. $18\frac{1}{4}$ in., W. $7\frac{1}{4}$ in. 13/.

The bowl is a flattened sphere, crossed by four perpendicular bands, embossed and joining a horizontal belt on the upper side; onyxes and other stones are set on the upper side and middle of these bands. The cover is in three stories, with embossed heads in medallions and stones set in prominent frames.

The whole is crowned by a small standing warrior in sixteenth century armour.

The stem is vase shaped with three scroll handles and a spreading foot.

'52. 3.

CUP: copper-silvered, with six-lobed side beaten up with medallions and arabesques, on a three-foiled foot. The original, of silver, is called the Cellini cup. In the British museum. Italian. 16th century. H. $8\frac{3}{4}$ in., W. $4\frac{1}{8}$ in. 4*l.* 4*s.*

This cast represents a silver cup of German, probably Nuremburg workmanship, known as the Cellini cup, now in the British museum.

The body is beaten out in six semicircular lobes which die down in a waist, and are repeated by the same number reversed, which form the bottom of the cup. On the outside of the upper series, various classical subjects are embossed by the hammer, viz.: the fable of Arachne—the story of Midas—that of Apollo and Narcissus,—a figure flying over a flood—a council of the gods, and other classical compositions.

On the lower bulbs, or lobes, are emblems of virtues and vices. A boy holds a crown of leaves with the legend *VIRTUS SINE FINE VIRESCIT*. A boy holds a cup, *BREVIS ET DAMNOSA VOLUPTAS*. A boy with a mirror and a peacock, *SUI AMANS PERDIT ET SEIPSUM*. A boy holds a triangle, *MEDIUM MEMOR ESTO TENERE*. A boy on a winged orb with a crown and sceptre, *NON SORS NATURA NEGAVIT*. A boy with a lyre and a crown of leaves, *TANDEM BONA CAUSA TRIUMPHAT*.

The stem rests on a three-lobed foot, having on it a stag beetle, snake, and lizard carefully finished and studied from nature. A bracket supported by three winged genii joins the bowl to this portion.

It may be compared as to general outline, as well as in reference to the neat sharp edges and resemblance of the ornament to what is produced by stamping in moulds, with the silver cup No. 150. '72, p. 153, attributed to Jamnitzer. The figure design is freer, more full and classic in outline, and more like Italian art than in the latter instance; but is German enough to claim a Nuremburg goldsmith of the sixteenth century for its author.

As in the case of No. 150 the metal of the original piece now in the print room of the British museum, seems little rubbed or worn by use.

'56. 53.

EWER: gilt metal, oval, with female head under the lip and bas-relief chasing, representing triumphs of Charles V. round the body. From the original, of silver-gilt, in the museum of the Louvre. Augsburg. 16th century. H. 19 in., diam. $6\frac{1}{8}$ in. 14*l.*

This vase is of classic outline. It has an egg-shaped body, straight handle rising high behind, and curving boldly over towards the lip. Satyrs are seated on the hips of it. The shell-shaped lip is supported by the head of a woman, the edges curve sharply up behind as if to represent ears. Breasts are embossed under the mask; and whorls of metal curl round backwards, carrying out the suggestions of a woman's shoulders, neck, and head.

Trophies and strapwork richly cut and composed are riveted round the body, and round the middle of it a broad belt of embossed work represents the capture and

embarkation of prisoners from Tunis (?) under the emperor Charles V. The foot expands and is covered with strapwork.

Altogether, though grotesque, and carrying out the fancy of animal and human headed drinking cups of antiquity, this piece is bold and graceful in general outline; and the various curves of the lip, handle, and other salient members are admirably composed.

'71. 43.

COVERED Cup: glass and gilt metal, from an original, of crystal, in silver-gilt in the Deutsch-Orden Schatz, Vienna. German. 16th century. H. $8\frac{1}{2}$ in., diam. $4\frac{1}{2}$ in. 5/.

The body is polygonal, with flat sides forming an orb in a silver-gilt setting, cusped on the lower side, and each point tipped with leaf ornament. Above this, the setting is a number of rims delicately chased, the cover has similar rims of chasing, and the setting here finishes with a crown of strawberry leaves. A smaller crown finishes the top and forms a handle.

The stem begins with a graceful downward crown delicately worked like the others, it is divided into ribbed lines ending in lobes, and it has a lobed foot.

'65. 54.

COVERED Cup: gilt metal; the original, silver-gilt, with scripture subjects on the body, and strapwork, masks, and enamel, is in the Landhaus, at Gratz, in Styria. German. 16th century. H. $40\frac{1}{2}$ in., diam. base $10\frac{1}{2}$ in. 100/.

The original of this piece is richly chased and embossed with the hammer, and has on the cover, body, and stem three belts of green and other coloured translucent enamel.

The cover is slightly convex on its outer and larger circumference and is surmounted in the middle by a pedestal richly embossed, and in a series of neckings and collars on which stands a female figure representing Abundance. The lower band of this pedestal is enamelled in translucent green, red, and other colours.

On the flatter surface of the cover three medallions contain three scriptural compositions: 1. Joseph before Pharaoh. 2. Moses with the serpent; and 3. The republication of the law under Josias.

Outside these compositions runs a border of arabesques with river gods at intervals. The lid is lined with a plate of beaten work representing Juno with her attributes.

The body goes in with a deep recess under the lip which is rather too boldly prominent. The principal surface is beaten and chased with figure subjects in three compositions: 1. Esther and Ahasuerus. 2. Judith and Holofernes. 3. The visit of the queen of Sheba to Solomon, king of Israel. Below this belt of relief work there is a sort of base to the body corresponding to the prominent lip. It is embossed and the flat outer edge painted with translucent enamel.

The stem is made up in a series of collars and neckings, richly embossed with strapwork, flowers, and a belt of enamel. The large knop of the stem has on it three figures representing the sisters of Phaeton.

'71. 45.

COVERED Cup: cocoa-nut shell set in gilt metal, with lion head ring handle. The original, in silver, is in the Deutsch-Ordens-Schatz, Vienna. German. Late 16th century. H. $11\frac{1}{2}$ in., diam. $4\frac{1}{2}$ in. 5/.

The orb of the bowl is held in place by three bands running from a horizontal belt down the sides, embossed with flower work. A flat upright lip is chased with leafwork expressed by delicate lines. On the top a ring is fastened as a handle held by a lion head.

The stem is joined to the bowl by a deep setting of metal work, and a wide thin collar with three bold leaves at intervals round the edge.

'65. 82.

SALT Cellar: copper-gilt; with foliage and figure subjects in medallions, the summit crowned by a small statuette of a warrior. The original, of silver-gilt, forms part of the regalia in the tower of London. English. Late 16th century. H. $13\frac{1}{2}$ in., diam. 6 in. 25/.

The salt-cellar is a round pedestal worked over with leafwork, terminal figures, and medallions filled with compositions representing the theological virtues. The foot expands with bold embossed mouldings or collars, and the lowest rests on three couched sphinxes. The cover is supported above the pool provided to hold salt by scrolls of metal. On the top stands a warrior in classic armour and holding a lance, and on the body of this portion are three medallions containing allegorical figures in high relief. The whole surface is richly embossed and the relief sharply chased.

'73. 500.

SCUTCHEON: plaster cast. The original, of silver, is in the Bavarian national museum, Munich. German. 16th century. H. 5 in., W. $2\frac{1}{2}$ in. 4s.

A composition of scrolls and curves issuing from a centre in which is a draped female figure; one of the virtues gracefully designed, holding a sceptre.

'73. 467.

MIRROR CASE: plaster cast. The original, of chased silver with renaissance ornament and a scroll of flowers, is in the Bavarian national museum, Munich. Italian. 16th century (?). L. 6 in., W. 4 in. 4s.

The two sides are worked with the hammer into a whorl of acanthus round a central flower; beaten and chased with the most delicate execution.

'73. 456.

FRAME: plaster cast. Centre piece. The original, of silver, is in the Bavarian national museum, Munich. German. 16th century. H. $6\frac{3}{4}$ in., W. $4\frac{3}{4}$ in. 4s.

A composition for a flat scutcheon or door plate, a conventional lion head in the centre from which radiate curling scrolls in all directions.

'68. 85.

EWER: copper-gilt; chased with strapwork, cartouches, &c. The original, of silver-gilt, is at Windsor castle, the property of the Queen. It has the English hall-mark, 1597. H. 14 in., W. 18 in. 25l.

The body is of full oval shape, with a narrow neck, long spout, a thin handle, and spreading foot. A cupid's head is embossed on the front, and three oblong lobes are beaten up vertically round the body, along with strapwork and flowers.

'68. 86.

SALVER: copper-gilt; chased with strapwork, cartouches, &c. The original, of silver-gilt, is at Windsor castle, the property of the Queen. It has the English hall-mark, 1597. Diam. 19 in. 25l.

A raised middle boss, and a raised flat rim. Six hollow pools with burnished surfaces, are sunk in the hollow of the plate. The badge of the prince of Wales is engraved in the middle. The rest of the surface is chased with strapwork, shells, rocks, &c. Three dolphins beaten up amongst chased strapwork and fruit round the rim.

'61. 1.

EWER: copper-gilt; with grotesque handle formed by a sea nymph and dolphin; triumphs of sea deities round the neck, body, and feet of the vessel. The original, of silver-gilt, is in the possession of the corporation of Norwich. English hall-mark, 1597. H. $14\frac{3}{4}$ in. 8*l.* 10*s.*

The body is egg-shaped, the neck is somewhat contracted, and forms bold moulding lines above the shoulder. The lip slopes upward, and is supported by two tritons blowing shells.

Round the body a procession or triumph of marine deities and monsters is beaten up in bold relief. The handle is formed by a nymph and a dolphin, the former bends gracefully over to form the hip of the curve, and the latter descends to the junction with the lip. The bottom is gadrooned, contracted to a small, short stem, and lifted on a bold bossed foot expanded to give a wide firm rest to the whole piece.

'61. 2.

SALVER: copper-gilt; beaten with the triumph of Neptune and Amphitrite. In the centre is inserted a medallion. The original, of silver-gilt, is in the possession of the corporation of Norwich. English hall-mark, 1597. Diam. $17\frac{3}{4}$ in. 6*l.* 10*s.*

The centre is a boss surrounded by radiating acanthus foliage, and has a medallion hammered up in the middle, representing our Lord washing the feet of St. Peter. Round a broad rim runs a border beaten up with strapwork and fruit, and enclosing six oval medallions, in which are marine monsters, ridden by cupids. In the hollow, between the two, the triumph of Neptune and Amphitrite. A curious mixture of subjects, but the medallion is probably an insertion, and Dutch or German work.

'63. 24.

SALVER: copper-gilt; beaten and engraved with foliated scrolls; on a raised centre a coat of arms. The original, of silver-gilt, in the possession of Lord Delamere, has the English hall-mark, 1599. Diam. $19\frac{1}{4}$ in. 6*l.*

A deep sunk dish with a central boss and raised flat rim. A bold boss in the middle bears a coat of arms but too much worn to enable one to read the blazon. Dolphins and fruit in relief are enclosed in flat cartouche work round the hollow and the rim of the dish. The judgment with which the proportion of relief is regulated gives much effect to a very simple decoration.

'72. 262.

DRINKING Cup or Incense Vase: gilt metal; three round covered cups on three stems. The original is in the treasury of the Kremlin in Moscow. Russian. 16th century. H. 9 in., W. (base) 4½ in. 23l. 12s. 6d.

These cups are supported on a straight upright stem, with a short necking between the boss and a bold flattened spherical foot; a flat edging round the bottom. The cups are small globes with bosses on the lids. They are chased with granulated work, chequers, &c., alternating with burnished surfaces; and coarse rococo leafwork is embossed on the foot. Very oriental in general design.

'68. 80.

BOOK Cover: gilt-metal, with the death of the blessed Virgin, and the harrowing of hell. The original in silver-gilt. Roumanian. 16th century. W. 16½ in., H. 24½ in. 10l.

On one side is the entombment of the blessed Virgin. Our Lord on one side of the bier receives her soul. An angel is on either side, two seraphs above, the twelve apostles with the holy women round.

The subject on the other side is the harrowing of hell. Our Lord, enclosed in a vesica, lifts the patriarchs out of Limbus, represented as an arched cavern. Two angels above his head hold the instruments of the Passion, while bodies of saints break through their tombs, to represent those who rose with their bodies at the moment of the death of the Redeemer upon the Cross.

Legends in Cyrillian characters from the Gospels are set on either leaf, but much contracted.

'71. 41.

VESSEL: gilt metal; bottle shaped, with figures of hunting scenes; from the original in gold in the Imperial cabinet, Vienna. Persian (Saffanide). H. 8½ in., diam. 5½ in. 5l.

The base is bottle-shaped, the sides slightly curved, and the body largest just above the bottom. It has a collar below the neck, and a plain square edged massive lip.

The lip is chased with a roll of arabesque work. A flat crown with downward points in slight relief is worked under this collar.

The body is divided into four large medallions by bands knotted together with loops, and flowers and thick stalk scrolls fill up the small spandrels above and below the points of junction. In the medallions are subjects of the chase; a rider, lions, and dragons.

The square lip, massive collar, and general look of weight give the whole piece the character rather of intrinsic value, than of the grace and elegance proper to the goldsmith's art.

'66. 4.

SCEPTRE: ivory, with copper-gilt mounting, surmounted by a figure of a dove. The original, of ivory, mounted in gold and enamelled, is known as the sceptre of Anne Boleyn, but was probably made for the queen of James I., about 1603. Part of the regalia in the tower of London. L. 3 ft. 3 in. 5*l*.

The sceptre is in three lengths, joined by a ribbed round boss or knob at each length with floriated sockets. A knob or small orb is set both on the bottom and the top of the sceptre. These are enamelled with fleur-de-lys, the thistle, and the rose; a dove made of opaque white enamel surmounts the whole.

It has received the name of queen Anne Boleyn from the fact that it was found concealed behind the panelling of the room in which she was confined.

'66. 3.

AMPULLA: copper-gilt, in form of an eagle with wings expanded. English. 17th century. The original, of gold, forms part of the regalia of the tower of London, and is used for the oil of consecration at coronations. H. 7¾ in., W. 6¼ in. by 6 in. 5*l*.

An eagle on a rock. The head is screwed on, and the beak pierced with three holes emblematic of the Holy Trinity, through which oil is poured into the ancient spoon (*see* No. '65. 77.) to anoint the head, arms, and breasts or shoulders of kings and queens in coronations. This piece is not older than the seventeenth century, and was probably made for the coronation of Charles the second in place of one used in the ancient Catholic ritual.

'66. 1.

TANKARD: copper-gilt, embossed with classic figures in high relief. The original, of silver-gilt, is included among the regalia in the tower of London. English. 17th century. H. 10 in., diam. 8 in. 25*l*.

The body has groups of classical personages representing the loves of the gods in very high, some in all but full relief. They are coarsely modelled. On the lid Mars or Adonis (?) and Venus with Cupid in a landscape. A border of bold shell-shaped bosses runs round the cover and the base. A massive handle with a female torso on the hip.

'65. 80.

CHRISTENING Font, with cover: copper-gilt, with scroll foliage, flowers, and cherubs' heads, in relief. The cover is surmounted with figures representing St. Philip baptizing the eunuch. The original, of silver-gilt, forms part of the regalia in the tower of London. English. Date about 1660. H. 3 ft. $1\frac{1}{2}$ in., diam. 1 ft. $5\frac{1}{4}$ in. 75*l*.

A round goblet-shaped vase on a tall straight stem with a projecting knob in the middle. The surfaces of these parts are embossed with tulips, cherubs, &c. in bold but simple lines, and in very flat relief.

The cover is round, has a cupped top on which stand two figures representing the Apostle St. Philip baptizing the eunuch.

It bears the double C cypher and crown of Charles II. The whole stands in a dish with an edge notched into flowing curves. The surface of the dish is chased and beaten with the same patterns of flower and heads as the body.

'66. 2.

SALT-Cellar: copper-gilt; the base embossed with acanthus leaves, with a dome-shaped cover embossed with flowers, surmounted by a cavalier. English. 17th century. The original, of silver-gilt, forms part of the regalia in the tower of London. H. $14\frac{1}{4}$ in., diam. $7\frac{1}{4}$ in. 12*l*.

The base is a round spreading stand or pedestal with bold acanthus leafwork down the surface. The pool to hold the salt is covered by a top held up by three crouching lions. It is embossed with fruit and leafwork, and is surmounted by a warrior on a rearing horse. There are other salt-cellars of this form among the regalia, all covered so as to protect the purity of the salt.

'65. 83.

WINE Fountain: copper-gilt; the bowl embossed with marine deities and cartouche work; the upper part of the fountain forms a quadrangular pedestal, against each face and on the summit of which stand statuettes. The original, of silver-gilt, forms part of the regalia in the tower of London. English. Late 17th century. H. 2 ft. 6 in., diam. 2 ft. 4 in. 145*l*.

The lower part is round and hammered into four deep pools with marine deities and hippocamps embossed on the surface. Small round pools between these larger basins are embossed with leafwork. The lower part stands on a half orb covered with embossed waves, representing the sea, with monsters swimming. This part rests on four mermaids.

A square shrine in the middle is beaten into four niches or recesses with leafwork on the outer surfaces. In these stand Neptune, Hercules, and two female deities, the latter holding wine skins. Cleopatra, a graceful figure half draped, with both arms raised, and holding asps, surmounts this middle shrine.

'65. 79.

OFFERTORY Dish: copper-gilt; the centre embossed with a composition representing the supper at Emmaus. The original, of silver-gilt, forms part of the regalia in the tower of London. English. Late 17th century. Diam. 2 ft. 3½ in. 17l. 10s.

The composition that fills the raised middle of the dish represents our Lord between the two disciples at Emmaus. They are seated, and our Lord making himself known. Two women wait upon them. All the figures are in high relief. A laurel wreath round a scutcheon encloses the cypher of William III. and Mary. The character of the ornament is Dutch, probably by workmen of that nationality.

'65. 78.

FLAGON: copper-gilt, with scroll work, in beaten work; in front a cartouche, with cyphers of king William III. and queen Mary. The original, of silver-gilt, is part of the regalia in the tower of London. H. 17½ in., diam. 9¾ in. 20l.

A tall straight-sided communion flagon. The body embossed with bold scrolls of acanthus foliage, and with a cartouche bearing the cypher of William III. and Mary. It has a massive S-shaped handle. A border of acanthus leaves with the points downward runs round the foot. Cherubs, fruit, and leafwork in the Dutch style are embossed round the rim or lip.

'68. 102.

FIRE Dog: copper-gilt; on one side is the monogram of king Charles II., on the other have subsequently been engraved the arms of the prince of Wales, afterwards king George IV. The original, in Windsor castle, is the property of the Queen. English. Date about 1670. The base modern. H. 2 ft. 4 in., W. 1 ft. 4 in. 110l.

The dogs of which this is one are on a large scale. This consists of a gadrooned and embossed architectural urn standing on a pedestal, on which are leafwork, masks, animals, and garlands. Two grotesque monster legs support this portion, and it is further enlarged by a triangular flat base with hollowed sides.

'68. 99.

TABLE: copper-silvered; covered with foliage, and bearing the monogram of king Charles II. The original, of silver, in Windfor castle, is the property of the Queen. English. 17th century. H. 2 ft. 9 in., top, 3 ft. 6 in. by 2 ft. 4 in. 60*l*.

The centre and borders of the surface are made of separate plates of hammered work. The ornament is the large Dutch tulip flower common in silver plate of the date of the latter half of the seventeenth century. From these issue rolling branches of acanthus leaf. In the middle in Roman capitals is the double cypher of Charles II. and a crown hangs above. Single twisted legs on bulb feet are united by curved stretchers with a boss of hammered silver in the middle.

'68. 98.

MIRROR Frame: copper-silvered, beaten with festoons and cupids, and bearing the cypher of king Charles II. The original, of silver, in Windfor castle, is the property of the Queen. English. 17th century. H. 6 ft. 9½ in., W. 4 ft. 1 in. 130*l*.

A bold oggee moulding beaten up in graceful festoons of leaf and flower work, with cupids in silver of considerable thickness, probably part of the furniture of Whitehall, made for king Charles II., whose double cypher C.R. in Italian letters doubled and reversed, is raised in relief in the middle of the upper member of the frame.

'65. 76.

SALVER: copper-silvered; with figures of Jupiter and other deities. The original, of silver, is in the possession of Sir Walter Trevelyan, Bart. English. Hall mark, 1683. H. 2¾ in., diam. 11½ in. 3*l*.

Flat, and raised on a short stem. On the surface a hammered composition of Jupiter, Venus, Love, Vulcan or Mars (?). Round the edge runs a bold and rich acanthus leaf roll sharply chiselled, and round the foot a wreath of olive leaves massively raised and chiselled.

'68. 91.

FIRE Dog: copper-gilt; surmounted by a boy holding a basket of fruit; in front is the crowned cypher of king William III. The

original, of silver-gilt, in Windsor castle, is the property of the Queen. English. Date 1696. H. 18 in., W. 10 in. 20/.

A small pair, of which this is one. The body of the piece is made by two volute brackets set back to back, faced with the cypher of William III., and surmounted by a square pedestal supporting a boy holding a basket of fruit on his head.

'68. 136.

MIRROR : copper-silvered ; octagonal, with branches ; on the top a floral ornament between cornucopias. The original, of silver, is the property of Lord Sackville, Knole park. 17th century. H. 2 ft. 10 in., W. 2 ft. 8 in. 25/.

The silver work is in two narrow borders.

The tulip and rose are the elements of ornament in the beaten work, which is bold. The silver branches hold one candle each, plain nozzles, and a wide grease pan.

'68. 135.

MIRROR Frame : copper-silvered, with foliage, boys, and masks ; on the top an earl's coronet and a monogram. The original, of silver beaten and chased work, is the property of Lord Sackville, Knole park. 17th century. H. 3 ft. 5 in., W. 3 ft. 5 in. 80/.

Large flowers are the chief decoration, but they are merged in the surrounding indented work. A bold line is dented round the leaves to give them distinctness ; there are inner and outer borders of rolling acanthus leaves. A monogram and earl's coronet supported by cupids on the four angles of the glass is composed of the letters C. M. F. in Roman capitals ; one on the top is made up of the letters Ph. D. C. in Italian capitals.

'69. 64.

MIRROR Frame : ebony, with copper-silvered mounts and monogram surmounted by a coronet. The original, of silver beaten and chased, is the property of Lord Sackville, Knole park. English. 17th or 18th century. H. 4 ft. 8 in., W. 3 ft. 1 in. 38/.

The scrolls of acanthus leaf roll over on each side of a central monogram on the top, which is composed of the letters C. M. F. ; the angles have the same.

'68. 122.

TABLE: copper-silvered; on the top is the contest of Apollo and Pan; at each corner an earl's coronet and a monogram; scroll legs and pendent front similarly decorated. The original, of silver beaten and chased, is the property of Lord Sackville, Knole park. 17th century. L. 3 ft. 5 in., W. 2 ft. 10 in., H. 2 ft. 7 in. 110*l*.

The top is composed of several plates of silver beaten up, and mounted on wood.

On the central plate is the contest of Apollo and Pan, the gods listening in the background. The design, though not of great merit, is correct in general outline. The corner plates and pendent front contain the crowned monogram Ph. D. C. in Italian capitals. The legs are in two reversed curves meeting in a quirk; they are connected by stretchers and stand on ball feet.

'68. 137.

BEAKER: copper-silvered. The original, of silver beaten and chased, is the property of Lord Sackville, Knole park. 17th century. H. 15 in., diam. 6 in. 3*l*. 10*s*.

A large drinking beaker with lions' heads, fruit, and foliage on the surface, and spreading at the lip.

'68. 120.

CHANDELIER: one of a pair; copper-silvered. The original, of silver engraved and chased, is the property of Lord Sackville, Knole park. 17th century. H. 3 ft., W. 1 ft. 6 in. 24*l*.

This chandelier has light girandoles of plain ω -shaped burnished metal, with plain nozzles and wide grease pans, issuing from a round centre. The intervals are delicately chased as well as the nozzles of the branches. A vase with three terminal cupid handles above, and a pine fruit below.

'68. 132.

DISH: copper-silvered; elliptic, with four handles; with the Sackville shield of arms, and broad border of birds, flowers, and fruits in openwork. The original, of silver, is the property of Lord

Sackville, Knole park. 17th century. L. 2 ft. 1 in., W. 1 ft. 7 in., diam. 5 in. 7*l*.

The middle of the dish has a raised heraldic achievement with supporters and an earl's coronet. Round this in low relief are scenes of the chase, and the wide, rather shapeless rim is pierced and beaten up with coarse ornaments of flowers, birds, and fruits.

'68. 114.

FIRE Dog: copper-silvered; supporting a vase. The original, of silver beaten and chased work, is the property of Lord Sackville, Knole park. 17th century. H. 2 ft. 7 in., W. 1 ft. 20*l*.

It represents an arm with flames issuing from the top, and it stands on a pedestal beaten up with festoons, and two claw feet.

'68. 115.

FIRE Dogs: a pair; copper-silvered; with busts and demi-fatyr in high relief; vase-shaped tops surmounted by statuettes of boys. The originals, of silver beaten and chased work, are the property of Lord Sackville, Knole park. 17th century. H. 2 ft. 1 in., W. of base, 1 ft. 40*l*. the pair.

These are composed of small figures of boys, each carrying a basket of fruit on his head, and holding the attributes of husbandry, mounted on bases with bold embossed grotesque busts and fatyrs, and standing on claw feet.

'68. 133.

PERFUME Caster: copper-silvered; with spiral gadroons and foliage alternately. The original, of silver beaten work, is the property of Lord Sackville, Knole park. Indian. H. 11 in., diam. 4 in. 5*l*.

The body is globe-shaped and bossed with gadroons of burnished metal and bands of beaten work alternately.

The top is a long spout in spiral gadroons, issuing from an elegant artichoke-shaped flower.

'68. 134.

PERFUME Caster : copper-silvered, in compartments, the foot and neck of pierced work. The original, of silver beaten and chased work, is the property of Lord Sackville, Knole park. Indian. H. $10\frac{1}{2}$ in., diam. 4 in. 4*l*.

The body is divided into diamond-shaped compartments holding flowers and birds boldly chased. The spout is plain.

'68. 131.

PLATEAU and Stand : copper-silvered ; circular, with pierced work. The original, of silver, is the property of Lord Sackville, Knole park. Indian. H. 4 in., diam. 18 in. 16*l*. 10*s*.

A spreading dish in twelve lobes, filled up with pierced arabesque work, each ending in a five-petalled leaf outline.

The work gracefully disposed, but lost on so large a surface. Probably from Cashmere.

'68. 116.

SCONCE : copper-silvered, with the Sackville arms in centre ; the socket of a candlestick projecting on a branch. The original, of silver beaten and chased, is the property of Lord Sackville, Knole park. English. 17th century. H. 16 in., W. 10 in. 5*l*.

This sconce is small, boldly hammered with leaf work, bearing the Sackville arms and supporters in the middle, and surmounted by an earl's coronet. One branch only.

'68. 117.

SCONCE : copper-silvered, with the Sackville arms in centre. The original, of silver beaten and chased, is the property of Lord Sackville, Knole park. English. 17th century. H. 10 in., W. 7 in. 3*l*.

The middle is filled by a pierced monogram of two Italian capital letters D, endorsed and intertwined with an earl's coronet over.

'68. 118 and '68. 119.

SCONCE : one of a pair ; copper-silvered, with a warrior bearing a club. The original, in silver beaten work, is the property of Lord Sackville, Knole park. English. 17th century. H. 18 in., W. 13½ in. 6*l*.

Coarse embossed foliage enclosing a medallion in which is a warrior, Fortitude (?) in 17th century armour, and wielding a club.

No. 119 is a repetition of the last. The warrior turned the reverse way, and facing his comrade.

'68. 121.

STAND for a Candelabrum : one of a pair ; copper-silvered, with fruit and foliage on a tripod base ; on the top a coronet and monogram. The original, of silver beaten and chased, is the property of Lord Sackville, Knole park. English. 17th century. H. 3 ft. 10 in., W. of base, 1 ft. 7 in. 35*l*.

The stem is made up of vase and baluster-shaped parts, covered with acanthus and other foliage hammered up. The legs are three, like those of small tables of the last century. The top is beaten up in high relief with the coronetted monogram Ph. D. (?) in Italian capitals. It would be difficult to make use of the uneven top of such a table for any practical purpose.

'68. 123.

VASE : gadrooned, copper-silvered. The original, of silver beaten and chased, is the property of Lord Sackville, Knole park. English. 17th century. H. 16 in., W. 12 in. 8*l*. 10*s*.

In the shape of a jar of Chinese porcelain.

The body has gadrooned lobes of burnished metal beaten vertically up the surface, alternating with strips of coarse beaten work. The top is ornamented in the same way ; hanging festoons are set round the lip.

'68. 124.

VASE, one of a pair : copper-silvered with foliage and boys. The original, of silver beaten and chased, is the property of Lord Sackville, Knole park. English. 17th century. H. 9 in., diam. 10 in. 3*l*. 10*s*.

In the shape of a Chinese porcelain vase, beaten up with coarse fruit and figures.

'68. 125 and '68. 126.

VASE and Cover: copper-silvered; in low relief, with a bird on the cover. The original, of silver beaten and chased, is the property of Lord Sackville, Knole park. Indian. H. 14 in., diam. 9½ in. 6*l*.

The surfaces of these vases are hammered and chased in low relief. The ornament is disposed in four broad panels or divisions, and covers the whole of these spaces. These are Indian, perhaps from Cashmere.

No. '68. 126 is similar in character to the last described.

'68. 127 and '68. 128.

VASE and Cover: copper-silvered, with gadroons at top and bottom. The original, of silver beaten and chased, is the property of Lord Sackville, Knole park. English. 17th century. H. 11 in., W. 6½ in. 4*l*.

Chinese in form, with a belt of short gadroon lobes on the shoulder and round the base. The rest of this base embossed with fruit and foliage. From the lip hang detached festoons of flowers.

No. '68. 128 is very like the last described in general character and the leading features of decoration.

'68. 129.

VASE and Cover: copper-silvered, with gadroons top and bottom; festoons from the cover. The original, of silver beaten and chased, is the property of Lord Sackville, Knole park. English. 17th century. H. 16 in., W. 10 in. 8*l*. 10*s*.

Of Chinese shape. Round the shoulder runs a broad band of masks and festoons. This and the next have the same general outlines as the last two.

'68. 130.

VASE and Cover: copper-silvered, with gadroons at top and bottom; festoons from the cover. The original, of silver beaten and chased, is the property of Lord Sackville, Knole park. English. 17th century. H. 18 in., W. 11 in. 10*l*.

Like the last in outline and disposition of ornament, and distinguished only by slight differences in the embossed leaves and fruit. Both have detached festoons hanging round the lip from the edge of the cover.

'73. 522.

CANDLESTICK: plaster cast. The original, of bronze, in the form of a man with a tankard, is in the Bavarian national museum, Munich. German. 17th century. H. 11 in., W. 5 in. 8s. 8d.

A German peasant in doublet and hose (one knee showing through a hole), boots with riding flaps round the inside of the legs; a gypfire strapped round the waist; a furred hat turned and knotted up with a feather in it.

In one hand he holds a covered German beer glass, with a large flat loaf under the arm. The other arm is held up, and the hand, the right, grasps an apple, from which has issued a nozzle wanting in the last.

'73. 483-486.

FOUR Statuettes: plaster casts. Four seated figures, representing the four elements. The originals, in bronze gilt, are in the Bavarian national museum, Munich. German. 17th century (?). H. 4 in., W. 2½ in. 24s.

These four female figures are seated, the legs apart, draped, and the hands held forward; they represent the four elements. No. 484 indicates Air; the hands are empty, but have held probably a branch or torch; on the plate under the feet are the letters AER FOF(V)ET (the Air cherishes). 483 is Fire; the hands of this figure are empty; on the plate are the letters IGNIS ADVRIT. (fire burns). 485, a seated figure pours water into a large bottle or vase; UNDA FLVIT (water flows). No. 486, a female figure holds a serpent that bites her breast: TERRA STAT (the earth stands fast).

'68. 100.

TABLE: copper-silvered; the upper surface chased with the arms of king William III. in the centre. The original, of silver, is at Windsor castle, the property of the Queen. English. Date, about 1700. H. 2 ft. 7 in., top, 4 ft. by 2 ft. 4½ in. 140l.

Hammered work of the utmost neatness and skill in execution.

The top is a flat plate of silver chased only, divided into one central and six surrounding compartments, three on each side. The middle is chased with an heraldic trophy of arms; the two side divisions with cupids and dogs, and the four end divisions with the emblematic rose, thistle, fleur-de-lys, and shamrock.

The frame is decorated by bands of flower festoons in high relief, with the rose, thistle, &c. in the middle of each. The supports are female terminal figures, with acanthus work below. They are connected by four curved pieces forming a stretcher that meets in the middle plinth, on which is a pine cone.

The original silver work is laid on wood, but in considerable thickness, well jointed, the edges sharp and well kept, giving the look of massive and solid metal, and the top, which is chased only, can be used for ordinary purposes. See a woodcut of this piece in the preface.

'69. 63.

TABLE: ebony, with copper-silvered mounts, consisting of scrolls in relief, and a monogram surmounted by a coronet. The original, of silver beaten and chased, is the property of Lord Sackville, Knole park. English. Late 17th century. H. 2 ft. 5½ in., L. 3 ft. 4 in., W. 2 ft. 3 in. 32/.

The mounts are beaten up into tulip and acanthus leaves. The legs have rings of beaten silver, and are connected by a stretcher, on which silver mounts are fastened, with a large central rosette of the same metal.

'68. 81.

BOOK Cover: gilt metal; embossed with the Crucifixion. From the original, of silver-gilt, belonging to the Roumanian government. Wallachian. 17th century. L. 16 in., W. 11½ in. 6/.

One side is bordered by a flat band of elegant leaf scroll work chased. Rude bosses beaten up and pierced, made up of six-foiled flowers well composed, are placed at the corners. The middle ornament has been lost.

On the other side there is a flat rim with corner pieces triangular in shape, cusped inwards on each face, chased with crosses and leafwork.

An oblong plate forms the middle. It has four pointed triangular projections on the sides, which with the four corners make a star of eight points, within these the plate is cut out in cusplings. A rood is embossed in the middle.

The back is a plate made up of rows of corded lines with pearls between running vertically from top to bottom and reminding us of the ornament so general on ancient collars and gorgets of Celtic origin. The original covers a 16th century copy of the Gospels; it was lent to the South Kensington museum by the Roumanian government.

'68. 78.

FLABELLUM (?): gilt metal, with figures in relief. The original silver-gilt. Roumanian. 17th century. Belonging to that government. L. 24 in., W. 19 in. 15/.

The general outline of this piece is a lozenge crossing a square and making therefore a star of seven points, the eighth being the point of junction with the socket.

The centre has a cross embossed on it with a medallion in the middle surmounted by a circle of eight cusps or half circles. In this is represented our Lord seated in judg-

ment, SS. Mary and John on either hand. In the cusps are placed busts of six apostles and two seraphs. Angels hold instruments of the Passion in the upper part of the cross, SS. Peter and Paul are in the lower. The four evangelists are seated in the four spandrels of the cross writing their gospels. Kings and prophets are placed on the remaining space.

Right and left in the projecting points are two archangels; and two apostles in the upper point. Radiating lines from the centre meet light cuspings or semicircles at the angles of the octagon figure, which is formed inside the points, and in these are eight apostles.

On the back the middle medallion contains the death of the blessed Virgin.

SS. Michael and Gabriel with the instruments of the Passion, the evangelistic emblems, and busts of seraphs, are placed in various parts of the surrounding decoration.

Small floriated crosses are set on the points of these projections. The knob below the junction with the stem is beaten into bold spiral gadroons, and the same ornaments surround the socket.

The original, used in processions to represent the flabella or fans for keeping insects away during the mass, was sent to the international exhibition in Paris, 1867, and lent afterwards to the South Kensington museum.

'68. 79.

CANDLESTICK: copper-gilt; with three branches. From an original, of silver, exhibited in Paris in 1867, and lent to the South Kensington museum by the Roumanian commission. Roumanian. 17th century. H. 12 in., W. 9 in. 14/.

The candelabrum is composed of a round orb or ball, round which three brackets are set on a baluster-shaped stem, chased with delicate acanthus work; the foot has two convex borders one below the other richly chased with leaf work.

A crucifix is engraved on the front.

The three branches are three dragons with wings, supporting lotus flower nozzles, with falling leaves to form grease pans.

The ornamental piercing and arrangement of patterns are more Oriental and Persian in their character than Greek of the older Byzantine type.

'66. 17.

TANKARD, covered: gilt metal; on three ball feet, with a medal on the cover. From the original belonging to Mr. G. Moffatt, M.P. Swedish. 17th century. H. 7 in., W. 6½ in. 9/.

Without ornament on the body except a band of bold acanthus work beaten up round the widest part. It stands on three ball feet with tulip flowers on them.

The lid is mounted in the middle with a medal of Gustavus Adolphus, 1611-1632. The purchase is a large ball of acanthus leaf, and the handle massive, S-shaped and quite plain.

'66. 16.

CUP or Chalice: copper-gilt, the bowl and foot chased; round the lip a band of filigree work, with three scroll ornaments on the stem. Russian. 17th century. The original, of silver-gilt, is in the possession of Mr. G. Moffatt, M.P. H. $7\frac{3}{4}$ in., diam. $3\frac{1}{2}$ in. 5/.

Upright sides, a plain round goblet-shaped cup on a straight and plain stem, to which three thick scroll pieces are soldered. These are of a very flat curve, and give no appearance of support.

The flat base rim is cut in convex segments of circles. On the surface there is chasing in shawl patterns of curved lozenge outline. A gallery runs round the lip composed of short arches deeply chased in. The cup is of oriental character.

'66. 15.

BOWL: copper-gilt, globular, with elliptic bosses; the mouth contracted and bearing an inscription in Cyrillian characters, stating that it was given by the czar Peter the great to a Cossack chief. Russian. 17th century. The original, of silver, parcel-gilt, is in the possession of Mr. G. Moffatt, M.P. H. $5\frac{1}{2}$ in., diam. $7\frac{1}{2}$ in. 6/.

The middle or body is beaten out in eight bosses, the lower part of the body both above and below the embossings into a sphere with a corded upper edge. The mouth is straight, contracting inwards, chased with a legend in Cyrillian character. The base spreads with a conical slope. The middle is punched into small indentations, chequers, and rude leafwork.

'66. 37.

CUP: copper-gilt, circular, with flat projecting handle; embossed with figures of monsters, birds, and foliage. Around the cup is an inscription in Russ. Russian. 17th century. The original, of silver-gilt, belongs to Mr. G. Moffatt, M.P. H. $1\frac{1}{2}$ in., diam. $2\frac{3}{4}$ in. 2/.

This small bowl stands on a thin straight stem and foot of ogee section. The under side of the bowl is embossed, as well as the inside lining, with rude dolphin forms in high relief. A flat cusped handle has under it the following inscription in Russ: "Cup of an honest man to drink to health and to joy."

'66. 14.

TANKARD and Cover: copper-gilt; on three ball feet, with a medal on the cover. From the original, silver, belonging to Mr. G. Moffatt, M.P. Swedish. 18th century. H. $8\frac{1}{4}$ in., W. $8\frac{1}{4}$ in. 12*l*.

The sides are upright, straight, and quite plain. The handle is extremely massive Ω -shaped, set low down, and joined to the body with bold masses of acanthus leaf, and has the same kind of work on the hip. The three ball feet have similar work at the points of junction, and the thumb-piece is a rich ball-shaped mass of acanthus work. In the cover is set a medal of Ulrica Eleanora, queen of Sweden, 1719-1741.

'66. 12.

TANKARD and Cover: copper-gilt, with beaten foliage work. The cover surmounted by a figure of a swan. Russian. 18th century. From an original, of silver-gilt, belonging to Mr. G. Moffatt, M.P. H. $9\frac{3}{4}$ in., W. $6\frac{1}{2}$ in. 10*l*.

The body is an elongated sphere, beaten into eight bold melon lobes. The foot is bowed out in the same way, and stands on a flat rim cut into convex cusplings. On the cover is a swan with wings expanded. There are two purchases curved like chamois horns, and on the hip of the Ω shaped handle a small crouching lion facing outwards.

The surface is beaten up and worked into bold rose flower and acanthus leafwork. The work, probably, of a French or Dutch silversmith.

'66. 13.

TANKARD and Cover: copper-gilt, supported on three ball and claw feet, embossed with flowers and foliage in repoussé or beaten work. The cover surmounted by a figure of a dolphin. Russian. Dated 1740. The original, of silver-gilt, is in the possession of Mr. G. Moffatt, M.P. H. $11\frac{1}{2}$ in., W. $9\frac{3}{4}$ in. 19*l*.

The body bulbed at the bottom, and slightly contracted above, on three claw feet, holding balls. The cover is surmounted by a rude dolphin. Flowers are beaten up on the surface, of a large rose design, like in character and workmanship to the Dutch work, common on plate of this description in the reign of Charles II. A purchase and bold scroll handle like the bow of a ship. The reliefs are coarsely but effectively worked with punches.

'66. 38.

CUP or Salt-Cellar: copper-gilt; circular, chased with scroll and mask handles, and resting on four ball and claw feet. Russian.

18th century. The original, of silver-gilt, is in the possession of Mr. G. Moffatt, M.P. H. $1\frac{1}{2}$ in., diam. $2\frac{3}{4}$ in. 2*l*.

Small, with a lip on the edge, standing on claw and ball feet; mask, and scroll handle; and the inside engraved with a round medallion of three roses or lotuses gracefully chased.

'66. 18.

SALT-Cellar: copper-gilt; cup form, with short stem and broad base, resting on three ball feet, the base and cup ornamented with rude foliage and scroll pattern in repoussé or beaten work, and chased. Russian. 18th century. The original, of silver-gilt, is in the possession of Mr. G. Moffatt, M.P. H. $5\frac{1}{2}$ in., diam. 5 in. 4*l*.

The upper part has a bold torus band, and the lower is in ogee shape, beaten in spiral gadroon lines, with a small plinth or spreading stand. The ornament is roughly tooled with leaves and punch marks.

'66. 19.

SALT-Cellar: copper-gilt; cup form with short stem and broad base ornamented with foliage in repoussé or beaten work, and chased. Russian. 18th century. The original, of silver-gilt, is in the possession of Mr. G. Moffatt, M.P. H. $3\frac{1}{2}$ in., diam. $3\frac{3}{4}$ in. 2*l*.

Bottle shaped, the upper surface with sloped mouth, a collar of chased work round the neck, conventional acanthus flower work round the bottom, and an expanding flat base.

'73. 373.

SALT-Cellar: copper-silvered, square, with foliage; on one side are pricked the letters **VAM**. The original, of silver, was the property of the late Rev. H. R. Moody. English. 17th century. H. 7 in., W. $7\frac{3}{4}$ in. 7*l*. 10*s*.

Bold leaf-work on the sides. The base expands, and there are pieces projecting from the corners of the top to support a napkin over the salt.

'54. 19.

DISH: oblong; copper-silvered and parcel-gilt, embossed with shells and foliage. The original, of silver-gilt, is in the possession of

Mr. G. Moffatt, M.P. Spanish. 17th century. Diam. 20 in. by $13\frac{1}{2}$ in. 3*l.* 5*s.*

Embossed leaf ornament of palmette character; the edge notched in bold irregular curves.

'54- 20.

DISH : oval ; copper-silvered, with undulating beaten rim and flower ornaments. The original, of silver-gilt, is in the possession of Mr. G. Moffatt, M.P. Portuguese. 17th century. Diam. 19 in. by 14 in. 2*l.* 15*s.*

Bold tulip ornament of Dutch character hammered on the surface.

'54- 21.

SALVER : silvered and parcel-gilt metal, with raised centre and shaped edges, the rim divided by bands into panels. The original, of silver-gilt, is in the possession of Mr. G. Moffatt, M.P. Portuguese. 17th century. Diam. 11 in. 1*l.* 17*s.*

Coarse reticulated work.

'68. 103.

WINE Fountain and Cover : copper-silvered, the cover surmounted by a crest. The original, of silver, is the property of the Earl of Chesterfield. English. Date, about 1710. H. 4 ft. 2 in., W. 3 ft. 6 in. 40*l.*

A large covered vase of the scale and proportion of an architectural finial or garden ornament in marble or stone. The lower part of the body is convex, beaten up in massive gadroons, and the upper starting from this portion is concave, fluted in deep spiral channels, two bold rolling scroll handles, and a dragon's head spout and tap. The stem contracts, and it expands again in a bold foot, with horizontal mouldings.

The cover spreads out over a wide lip, and rises in two stages, the upper of gadroon work to a point on which is placed the family crest, a demi-lion rampant issuing from a tower.

'68. 104.

WINE Cooler or Cistern : copper-silvered, fluted, and gadrooned surface, lion handles and claw feet. The original, of silver, is

the property of the Earl of Chesterfield. English. Date, about 1710. H. 1 ft. 4 in., diam. 2 ft. 7 in. by 3 ft. 8 in. 30/.

A large basin, with massive gadrooned lobes down the body, a broad lip with bold leaves rolling over a row of indentations representing jewels; two lions holding large swing handles, and four rude claw feet. The family arms on the front.

Like the last described this cistern is on the scale of a large marble bath, and scarcely complies with the usual conditions of the silversmith's art. All the proportions and details, however, are bold and harmonious.

'68. 84.

KETTLE and Stand: with lamp; copper-gilt, on a triangular falver. The original, of silver-gilt, at Windsor castle, is the property of the Queen. English. Date 1732. H. 12 in., W. 11 in. 35/.

The body melon-shaped, of burnished metal, standing on three scroll-shaped feet, with a spirit lamp below and a swing handle over. The whole stands in a three-cornered dish, also of burnished metal.

'68. 101.

EPERGNE: copper-gilt, on a stand with castors, dishes for sweetmeats, &c., and branches for candles. The original, of silver-gilt, was made for Frederick prince of Wales, the father of king George III. It is at Windsor castle, the property of the Queen. English. Date about 1750. H. 2 ft. 10 in., L. 3 ft., W. 2 ft. 4 in. 180/.

The principal part of this centre piece is a light bower, supported on eight massive supports, from the top of which springs a rustic trellised covering surmounted by the badge of the principality of Wales. Eight girandoles or branches for candles project from the tops of these supports. The dish within is formed into eight lobes or hollows, meeting in the middle. The whole stands on eight curved cupid-headed terms, and has massive swinging loop handles on the ends.

The upper part stands on a flat raised, oblong dish, with half circles projecting on the ends and sides. It has four round dishes and four octagon castors projecting from the edges. The surface of the dish is chased with the royal arms and supporters. The sides are hanging garlands of coral shells and marine plants, and it is supported on a massive demi-lion and unicorn on the long sides, and on two tritons blowing conchs, on the short sides; under these figures are scroll feet.

'68. 90.

TUREEN and Cover: copper-gilt; with leaf and scroll handles and feet; on the sides, in relief, are the arms of king George III.

The original, of silver-gilt, is at Windsor castle, the property of the Queen. English. Date 1761. H. $9\frac{1}{2}$ in., L. 18 in., W. $12\frac{1}{2}$ in. 18l.

The cover has acanthus leafwork on it laid on in almost full relief, the lip is not horizontal, but shaped out, and the cover corresponds. The handle is a cauliflower, and the arms of George III. in solid cast and chiselled work are laid on the sides. It stands on massive scroll feet.

'68. 89.

TUREEN and Cover: copper-gilt; embossed and chased, the cover surmounted by the prince of Wales's badge. The original, of silver-gilt, is at Windsor castle, the property of the Queen. English. Date 1773. H. $12\frac{1}{2}$ in., L. 15 in., W. $8\frac{1}{2}$ in. 18l.

The body is oval, convex in outline, decorated with horns of abundance, fruit, and marine shells; the handles are loops fastened on with leopards' heads, and the feet are leopard's heads also.

The cover is concave, worked over with scrolls and lines, and the handle is a crown, showing the feathers, the badge of the principality of Wales.

'68. 87.

EWER: copper-gilt, supported by groups of marine figures, and with a bacchanalian procession round the body. The original, of silver-gilt, is at Windsor castle, the property of the Queen. English. Date 1782. H. 18 in., W. 11 in. 70l.

The lip is shaped like a spiral shell. The handle is the figure of a nymph. Under the lip are two marine deities; round the body two chariots, with rude bacchanalian figures in relief, gracefully designed. The lower part of the body is beaten up in rings of waves; it is supported on tritons. A massive and monumental design, and the parts well modelled, but rather grotesque in general outline, owing to the collection of salient groups of figures round the body.

'68. 88.

SALVER: copper-gilt; beaten up with a composition of Venus on the sea, and Neptune, tritons, &c. round the border. The original, of silver-gilt, is at Windsor castle, the property of the Queen. English. Date 1782. Diam. $21\frac{1}{2}$ in. 25l.

The middle is thrown up considerably. The surface is hammered up with a composition representing Venus at her toilet in a shell. She holds back her long hair; Cupid holds a mirror, and two tritons support her. A border of acanthus leaf separates the middle from the hollow of the dish, round which are seen Neptune and

Amphitrite, in a car drawn by hippocamps, and followed by marine deities and tritons in massive relief. A border of boys, each in a shell, paddling, and stars above: these figures are all repetitions.

It is supported by three pairs of turtles, each pair with a scallop shell between them.

'68. 96.

CUP: fictile ivory, with copper-gilt mounting, carved with a representation of the birth of Venus, shells, &c. The original, of ivory with silver-gilt mounting and gold cover, is at Windsor castle, the property of the Queen. The ivory carving Flemish (?), 17th century. The mounting English, date 1785. H. 8 in., W. 7 in. by $4\frac{1}{2}$ in. 11/.

The mounting is a gadrooned base, with bold handles projecting from a pair of masks on each side. The lip is marked by flat flutings, and a rim of leafwork runs round the body below it; a narrow, short stem, and a round foot, with leafwork chafed on it.

'68. 83.

JAR: copper-gilt, with perforated cover and baroque ornament, embossed on the surface. The original, of silver-gilt, is at Windsor castle, the property of the Queen. English, 1789. H. $19\frac{1}{4}$ in., W. 13 in. 45/.

In the shape of a Chinese porcelain jar. The body is beaten up with grotesque rococo masses of no exact design.

'68. 97.

ELEPHANT: copper-gilt; on its back are figures of an Indian god and a driver in oriental costume. The original, of silver-gilt, is at Windsor castle, the property of the Queen. English. 18th century. H. 14 in., L. 12 in., W. 6 in. 25/.

An elephant in the style of designs of that animal usual in tapestry and decorative work of the last century. Trappings and conventional oriental figures on the back. The figure opens. Part of a set of elephants and rhinoceroses, ornaments for the dinner table.

'68. 82.

FLAGON: copper-gilt; in the form of a bottle; engraved with the arms of the prince regent (George IV.). The original, of silver-

gilt, is at Windsor castle, the property of the Queen. English. 18th century. H. 2 ft. 10., W. 18 in. 60l.

Massive applied ornament on the body and a spout and tap. The stopper is attached by chains to the body.

'68. 94.

VASE or Bottle: copper-gilt, antique design, ornamented with figures in low relief; the border of grapes and vine leaves, with twisted vine stock handles. The original, of silver-gilt, was designed by Flaxman, and executed by Rundell and Bridge for the prince regent. It is at Windsor castle, the property of the Queen. English. Date 1812. H. 9½ in., W. 10 in. 12l.

In the shape of a cantharus, the lip spreads wide, and two reeded vine handles, bound in the middle, join the lower convex part to the narrower upper half; vine leafwork under the lip. Classical compositions in relief, represent the labours of the field, a man dragging a fishing net, a shepherd piping on a hill to a bride and bridegroom.

'68. 95.

VASE or Cup: copper, silvered and parcel-gilt; classical form, with subjects in relief emblematic of the gold and silver ages. The original, of silver parcel-gilt, was designed by Flaxman for the prince regent. It is at Windsor castle, the property of the Queen. English. About 1812. H. 6½ in., W. 10 in. by 6½ in. 22l.

This vase has slightly convex sides and two square-topped loop handles. On the body are two compositions, representing family life in Arcadia, or the golden and silver ages, in delicate relief. Classic borders of leaf and scroll work. The figure subjects are designed with great care and purity, and it may be compared with some of the reproductions of antique silversmiths' work now in the museum.

'68. 93.

SALVER: copper-gilt; in the centre the triumph of Ariadne in high relief; musical instruments and masks on the border. The original, of silver-gilt, was designed by Stothard, and executed by Rundell and Bridge for the prince regent. It is at Windsor castle, the property of the Queen. English. Date 1814. Diam. 32 in. 30l.

In the raised centre is a composition beaten up in high relief, representing Bacchus and Ariadne, supported by a bacchanal in a chariot, drawn by two centaurs, and attended by cupids. A border of masks, panpipes, the thyrsus, and other attributes of Bacchus.

'69. 48.

STATUE: copper-silvered, of Henri IV. of France when a child.

The original, in silver, by Bosio and Soyer, is in the Louvre, Paris. H. 50 in. 20*l*.

The statue from which this electrotype is taken is of hammered silver, wrought over with the graver. It represents the king of Navarre as a boy of seven or eight years. He stands on the left foot with the head turned slightly to the right, holds the hilt of a short sword with the left hand, so as to throw the length of it nearly horizontally behind him. He wears a doublet, with piped gathers at the junction of the sleeve, lace, ruffles, upright collar, slashed trunks breeches and shoes; and tight silk hose, with clocks worked up the ankles.

'70. 1463.

STANDING Cup and Cover: gilt plaster, with figures representing

Charity, and legends, "Love the Brotherhood," "To do good forget not." Executed by R. Lunn, art school, South Kensington, from a prize design for the clothworkers' company, 1867. H. 23 in., diam. 7½ in. 5*l*.

The body is embossed with allegorical figures offering to Apollo (?). Others are giving alms. A baluster stem in two stages, decorated with embossing of rams' heads, leaf, and billet mouldings. The arms of the clothworkers' company are intended to be enamelled on the body. The cover is in several stages, with bracket supports between them.

'68. 185.

SHIELD: "the Outram Shield;" copper-silvered. The original, of silver and steel damascened with gold, was presented to the late sir James Outram, Bart, G.C.B., by friends in the Bombay Presidency. In the centre is a group of equestrian figures representing the voluntary cession by sir J. Outram to general Havelock of the troops destined to relieve Lucknow during the Indian mutiny.⁶ A wider external band of groups of figures in low relief represents various events in sir J. Outram's Indian career. By Messrs. Hunt and Roskell, from the designs of Mr. H. H. Armistead. Diam. 3 ft. 3 in. 55*l*.

The central figures come forward in artificial perspective. Round them runs a belt of damascened work with busts of Indian officers. Round the outer zone of fighting groups runs a commemorative legend in upright Roman characters damascened in gold. All the subjects are well designed and carefully executed.



APPENDIX.



SILVER Cup, belonging to Sir William Drake, F.S.A.
 One of the most characteristic examples to be found in this country, of the work of the old Greek embossers and chasers is a cup originally in the museum of the Collegio Romano in Rome, and now belonging to Sir William Drake.

The bowl is a half egg in shape, with a plain torus moulding round the mouth, a slightly expanding foot with a similar moulding round it. It measures four inches and three-eighths by three inches. It resembles, as far as this outline goes, the large cup in the Hildesheim treasure, described in part II. Round the body of the cup are three full-length figures. One is a half-draped woman, seated; she has her hands on the head and beard of a small terminal figure, a sort of sylvan deity, having the attributes of Hercules, pouring a libation round itself.

A post with a mug (perhaps a cap) on the top of it, is behind the terminal figure, and the whole is overshadowed by a tree. In front, on and under a square table supported on turned legs, are nine cups and vases of different sizes, elegantly shaped, and some on a scale so small as to be less than a quarter of an inch high. All differ in outline, and seem to range from the *crater* to the smallest drinking vessel, and such as would be used for pouring the libations with which a meal was prefaced by the ancients. As we see them, they seem to be offerings to the sylvan deity.

The other figures are a bacchante and a male figure, both under the influence of the wild orgies of the worship of Bacchus. The woman is dancing, her head raised and turned upwards, and her arms gracefully extending the veil or scarf which is held by the two hands. The man is also dancing, or moving to a measured step, holding a *thyrsus* and the skin of a leopard.

These figures are gracefully posed, and the limbs and other details are worked out with a perfect knowledge of the human figure. They

represent traditional attitudes, handed down from the designs of Scopas, or perhaps rather of Praxiteles.

The metal has been slightly corroded and the silver eaten through in parts by oxidation, so that the full perfection of the chasing can no longer be distinguished. The work has been done in the way of the finer Greco-Roman embossing, first by beating up from the back, then by careful manipulation on the surface with the graver. The cup has then been lined by a plate of smooth silver.

It was found at Vicarello, near Rome, in the *Aquæ Apollinares*, and was probably thrown in on some occasion as an offering, along with the wine poured from it as a libation. It came to light when these sulphur baths became the property of the Roman college, and the proposal was entertained of cleaning out and preparing the baths for modern medical use.

It is not probably of earlier date than the Augustan age, and is the work of Greek artists of that period.

Figured. E. Lievre, *Works of art in the collections of England*, plate xlviii, and by Otto Jahn, in *Ed. Gerhard, Denkmäler, &c.*, pl. xix, p. 78.

SILVER Cup, in the possession of Mr. C. D. E. Fortnum.

The bowl of this cup is a half-oval; it stands on a slight leg or support, plain, excepting a narrow necking and expanding ogee rim to receive the bottom of the bowl; the foot is a larger ogee-shaped circle, the upper curve flattened. The height of the whole is 4 inches, the width $3\frac{1}{8}$ inches; that of the base 2 inches.

The bowl is covered by sprays of plane leaves, crossed, with the stems upwards. The leaves and buds are modelled absolutely from nature, and the movement and play of the leaf edges are given with the tenderness and grace of a master hand. The rolled metal rim, which has run round the edge and united the outer with the inner skin of silver, has perished, and the handles, probably plain loops; the outside has been beaten up and finished with punches and graving tools, and the inner plate intended to give strength to so fine a piece of hammering as well as to receive wine and be kept constantly cleaned for use.

It belongs to the Augustan age, and represents the work of the same Greek artists as those who made the cup last described, but varied in this and most other instances by habitual reference to natural shapes and types.

SILVER toilet service of a Roman bride, from the Blacas collection in the British museum.

The following objects, almost the only remains of the time which they represent, "probably executed for the most part about the close of the fifth century," were discovered in a vaulted chamber in Rome in 1793, and were acquired by the duc de Blacas, for many years French ambassador in Rome :—

1. "An oblong *pyxis*, or casket," 22½ inches by 17, and 11 in height. The general shape resembles that of *sarcophagi* of the fifth century. The four sides slope inwards, and the sides of the lid slope upwards, with a flat top and bottom, the edge of the lid projecting over. The lid and the sides form together nine panels or spaces, each beaten up with figure ornaments and accessories in relief. On the front of the lid is the legend SECVNDE ET PROJECTA, VIVATIS IN CHRIS[TO]. May you live in Christ, O Secundus and Projecta, the bride and bridegroom. The portraits of these persons are on the top panel of the lid, supported by genii. The bride holds a roll, which has been supposed to represent the marriage contract. On the front panel of the lid on which the names are inscribed is a composition representing Venus in a shell, supported by two tritons, on whose back a cupid is standing. Nereids borne on marine monsters are represented on the two ends of the lid. On the fourth side is a palace, surmounted by cupolas, supported by two twisted columns in the middle of the façade; on either side is an arcade. This palace is considered to represent the house of the bridegroom, to which the bride is being led from the left, while from the right come three figures bearing wedding presents.

The sides of the casket are arranged with arches and architectural details, under which are figures representing the bride at her toilet, with her maids, one with a mirror, another with a torch, others bearing various articles which formed part of the ancient *mundus muliebris*. Figured in E. Q. Visconti, *Lettera*, etc. intorno ad una antica suppellettile, 1825; and *Opere Varie* (1827), I., p. 210.

2. A domed polygonal casket, the lid suspended by a chain, and secured by a lock and key. The eight sides are flat spaces, alternating with eight recesses, and the ribs of the dome follow these faces respectively. Each recess contains one of the muses, and fountains and other ornaments are on the flat sides. The flat ribs of the roof are decorated with rolling scrolls, leaves and birds. The top is crowned with a relief of a seated figure plaiting a garland, and holding a parrot or hawk, thought to be the muse Erato. Inside there are five silver vessels for unguents. These caskets were called *scrinia unguentorum* from their

likeness to the round boxes or *scrinia* in which the ancients kept their books or scrolls of writing. There can hardly be a doubt that this *scrinium* is a bridal present, for one similar in form is in the hands of an attendant who brings it as a present to the bride in the pyxis last described. (Visconti, *ib.*) The weight of this casket is inscribed on it.

3. A long necked flask covered with arabesques and cupids in relief and various animals; probably a *gutturium* for dropping perfumed oils. (Visconti, *ib.*)

4. A buckle; ten *fibulae*; two hairpins, ornamented with figures of Venus; several pairs of earrings; two signet rings; a hand inscribed BYZAN; a hand holding a torch; a mouse; a frog; a scorpion; a fish-tailed leopard: all probably personal ornaments.

The following objects found with the others are conjectured by Visconti to have been presents to the bride. The date of some of them, however, as given by Mr. A. W. Franks, is as late as the end of the fifth or beginning of the sixth century, and, if so, the older objects must have passed into the possession of one or two generations before the execution of the latest. They are as follows:

5. A large ewer, balanced so as to be easily inclined. The sides are hollowed in a series of facets, something like those of our modern glass wine jugs, with a high handle and a long straight-ended lip, inscribed, PELEGRINA UTERE FELIX. (Visconti, pl. xv., p. 12.)

A large flat basin in the shape of a shell, measuring 22 inches. The flutes radiate from the middle, on which is chased a square of reticulated ornament.

7. A shallow dish, with fluted upright rim and shells and flowers in circles like coins, chased on the flat surface, and a man offering a libation in the middle. (Fig. Visconti, pl. xxi.)

8. Eight dishes, four round *scutellæ*, and the remainder oblong, smaller in size than either of the foregoing. In the middle of each is a monogram in tall Roman letters inlaid in niello, read by Visconti, PROJECTA TURCI. Taking Tercius Secundus to be the husband of the Projecta named above. Two persons of that name belonging to the patrician family of the Asterii were successively prefects of Rome, A.D. 339, 362. But this will not accord with what has been said already regarding the dates of these dishes.

On one of the four round dishes the weight is given, SCVT. IIII P. V. (*scutellæ*, quatuor pondo v.), that is of all four. They are raised on low rims or stands. (Visconti, *ib.*)

The four oblong dishes are of the kind called *lanx*, of which the student will see examples in the copies of the Hildesheim treasure.

9. A fluted bowl, two handled vase, round dish, and eight spoons, *cochlearea*. The latter have oval bowls and pointed ends, such as the ancients used for eating shell fish. One has a flat, broad, nearly the fiddle shaped end of a modern spoon, but the extremity is not turned either way. One of the spoons has an inscription to Juno Lanuvina of earlier date than that on the casket.

10. Four small seated figures in solid silver, chased and gilt. They are crowned and draped, representing cities of the empire, and are given by Mr. Newton, following Visconti, as Rome, Constantinople, and Alexandria; the fourth, certainly, is Antioch. These were the four great capitals of the empire. Each figure has a square socket at the back, and a small vine leaf hanging to it, and these circumstances point to the explanation of Visconti that they have been pole ends for a *fella gestatoria* or a covered litter.

11. Two hands, small life-size, grasping conventional pomegranates, with hollow sockets, probably ornaments of a chair.

12. Four chains or collars of *phalerae*, composed alternately of lion heads and double Amazonian shields, such as were hung round the chests of horses and mules.¹

These collars, the hands, small figures, dishes, and other objects enumerated are in excellent preservation. They are the latest examples that can be referred to, certainly within reach in this country, of the art belonging to the antique period, that is to say, art following the traditions of Greece and the Roman imitations of the great times. They follow the outlines and characteristics (though awkward and stiff in many respects) of late Roman art, rather than what is more distinctively Byzantine and mediæval.

PECTORAL Cross: enamelled on gold, set in silver and hinged to open as a reliquary; belonging to Mr. A. J. B. Beresford-Hope, M.P., formerly in the Debruge-Duménil collection.

This interesting example of Byzantine goldsmiths' work and enamel is now exhibited in the South Kensington museum. It is made of two plates of gold, cross-shaped, with spreading ends. The plates are set in a frame of silver with milled rims, hinged so as to form a reliquary, and probably of later date than the cross itself.

¹ Visconti. See also "Blacas' collection Guide" of Mr. C. J. Newton.

On the front is the Redeemer, clothed in a long *colobium* of various colours. The hands and feet are pierced, the wounds marked by round spots of red enamel; the feet are separately nailed on a wooden tablet. Round the head is a crossed nimbus.

Above the head is placed the title, which is marked with red enamel in letters composed of thin strips of gold, $\overline{\text{IC}} \cdot \overline{\text{XC}}$. Above the title on a red ground is the letter Π , supposed to indicate the name of the Eternal Father, and below the letter Θ . These two pieces of red, together with the title, form a rude cross. The sun and moon are placed in the two upper corners.

On the ends of the two arms of the cross are busts of the blessed Virgin and St. John, with contracted inscriptions $\text{ΙΑΕΤC}-\Delta\text{ΥC}-\text{MRC}$ $\text{Ἰδοὺ ὁ υἱὸς σου Ἰδοὺ ἡ μήτηρ σου}$, from the last words on the cross. (John, xix. 26.) Below the feet lies the skull of Adam, in which the cross was supposed to have been fixed. On either side of the head there are two drops of blue enamel, and lower down six round spots or balls; three on each side of the legs.

On the back is placed a full-length figure of the blessed Virgin, in a blue mantle of many folds, a white veil, and a black or dark blue veil over it. Her hands are stretched in prayer. On the four ends of the cross are busts of St. John the Baptist, St. Peter, St. Andrew, and St. Paul. All these heads are recognizable as likenesses of the traditional heads which were preserved to the time of Raphael. The Baptist with black hair and beard; St. Peter, grey hair and short grey beard; St. Andrew, with long grey hair parted on the forehead; St. Paul, with a pointed black beard. The inscriptions, $\text{ΙΑΝΝΕC ΠΕΤΡΟC ΑΝΔΡΕΑC ΠΑΥΛΟC}$ accompany these busts.

The groundwork is translucent green enamel of great brilliancy. A full green, blue, and purple, are transparent; the other colours, pink flesh colour, light green, three blues, light yellow, two whites, red, and black, are opaque. It is noticeable that holes or bubbles have made their appearance in parts of the enamel, the film that covered them having worn away.

The bands or enclosures are of the thinnest gold, soldered on one edge to the gold plate below. The letter markings, those of eyes, fingers, &c., are shaped by thin slips of gold. A hole, said to have been made by some devotee in the last century, has destroyed the centre of the front. Some of the pieces of enamel have been lost, and the enclosing bands of gold may be observed still soldered to the base.

M. Labarte, as well as Mr. Franks, consider this to be of Byzantine workmanship not later than the tenth century, probably earlier. We

shall all join in the regret expressed by the latter that an example so rare should not have been acquired for one of the national museums.

Figured and described, A. W. Franks, *The Archæological Journal*, viii. 51; J. Labarte, *Arts industriels*, etc., iii. 420.

CUP, found at Ardagh, near Limerick, in Ireland, in September 1868, and exhibited by the Earl of Dunraven in the South Kensington museum in the year 1869.

This cup, belonging to the Catholic bishop of Limerick, was found at Ardagh in that county. It has been carefully cleaned, but without any restoration. It is made of an alloy of silver and copper, the proportion of the latter metal is one to three of silver. It is 7 inches high, $9\frac{1}{2}$ in. diameter; the foot $6\frac{1}{2}$ inches, and the depth of the bowl 4 inches. It holds three pints.

The bowl is a half-globe slightly belled at the lip, which finishes with a plain roll moulding. A little below the lip a belt of silver runs round the whole. It has two rolled edges, and is filled by twelve plates of fine gold worked in delicate filigree patterns on a gold ground, ornamented with fine beaten work. These plates are separated by buttons of encrusted enamel in various patterns. The belt is met by two half cylinder handles, each having a rolled edge, and the space between filled in with small plaques of filigree gold and of enamel. The rolled edges of the belt are indented with small annular punchings, made by a hollow tool. The lower part of each handle ends in a plate of silver divided by three bosses or buttons of enamel, like those of the belt, and the intervening spaces filled with compartments of fine interlaced plaitwork of gold. These are fastened by four rivets covered by small blue pastes, round which can be traced remains of rings of amber.

The gold ornaments are of different patterns, and some of the enamels have gold ornament impressed into the surface, in the manner of the Indian Petabghur enamel, so extremely rare as a modern manufacture.

Halfway between the handles there are two round plaques of gold plaitwork, with a central enamel boss, the plaque divided by enclosures into four narrow spaces which make a cross, and four larger in the intervals, containing different patterns of work. These are also rivetted on at four intervals, and the rivets covered by pastes, as in the plates below the handles.

A legend is chased with a hammer and chisel, but in lines of the utmost delicacy, round the body of the bowl, connecting these four plates of gold filigree work, and finished (where these interruptions are met) by animal heads and other delicate engraving. The words are in uncial letters, narrow and angular, measuring half an inch in height. They are as follows:—

PETRI PAULI ANDI JACOBI JOHANNI PHILIPHS
BARTHOLOMIE THOMÆ MATHEI JACOBI TATHEUS
SIMON.

These names are slightly changed from the order in which they occur in the commemoration of the canon of the Roman missal.

The stem is a cylinder of gilt bronze, carved with much delicacy into intricate interlaced patterns, made fast by an inner ball of metal with clamps to connect it with the bowl and foot, and ingeniously completed by a pin of iron.

The foot is silver, convex, and has a rim like that round the bowl, made up of eight spaces of gilt bronze and gold openwork, set over plates of mica and interrupted by small bosses of enamel of somewhat coarser texture than that on the bowl.

Inside the foot is a similar belt or rim with eight divisions, six filled with silver filigree work of the utmost fineness, and two with copper, divided by enamelled bosses. This filigree is set over translucent enamel worked on a chased silver plate in the manner of the fourteenth century Italian enamellers. The hollow middle is set with a round crystal formerly surrounded by a ring of amber set in tablets between enclosures of bronze, now perished.

Round this middle jewel runs a ring of fine gold filigree ornament, and in the space between this and the outer silver edging is a plate of bronze set with green enamels.

The late earl of Dunraven numbered forty varieties of pattern in the ornament, which is Celtic of the finest kind, and the best period.

The enamel used in this ornamentation is of several kinds, the *champlevé* or imbedded opaque enamel, the translucent of a more complete fusion and harder texture, and opaque enamels, into which impressions have been made filled in with other colours, fusible at a temperature that has left the first enamel or matrix untouched. The rivet heads must have been insertions, as they project, though professor Sullivan considers that all decoration of that kind, in this instance, have been fused on the metal and not applied.

The letters in which the names of the apostles are written are such as are found in Irish MS. of the seventh and eighth centuries. But this remarkable piece can scarcely have been executed prior to the end of the ninth or to the tenth century.

It will be observed that the underside of the foot is as highly ornamented and as delicately finished as the bowl itself; and this extreme care for the preciousness of the cup seems to point to it as a chalice, and not intended for secular use, not to speak of the legend round the bowl, which contains an extract from the liturgy.

Chalices, down to the tenth century, or even beyond it, were made two-handled for certain uses, such as giving Communion in both kinds to the assistant clergy and to the laity. For other examples consult De Caumont, *Bulletin Mon.* xii., 510; Dr. Texier, *Dict. Orfevrerie rel.* See also an interesting bas-relief in the South Kensington museum, No. 69. '49, representing the coronation of the emperor Otho, where a two-handed chalice is represented on the altar.

A minute account of the analysis of materials in this chalice has been made by Mr. Johnson, the well-known goldsmith of Dublin, who cleaned the cup, and has made a beautiful reproduction of it. (It is much to be desired that such a record at any rate could be acquired for the collection.) For this and other interesting particulars I am indebted to a careful paper read by the late earl of Dunraven before the royal Irish academy, Feb. 22, 1869, where it is figured in detail. See also royal Irish academy transactions, vol. xxiv.

RELIQUARY, belonging to the Right Hon. H. A. Layard, exhibited in the South Kensington museum.

In the form of an architectural shrine. It is six-sided, two of the sides being wider than the other four. The lower story is divided by buttresses, of which the details are in imitation of architecture. Pinnacles are placed over them, and lower offsets, at the base, which are arched battlements, and have smaller buttresses and pinnacles growing out of them, as enrichments to the other.

There runs a double cusped gallery round the base line of the shrine.

From the sides of this lower story a roof slopes up and meets the walls and arches of an inner and higher lantern, arched and twisted as the first. It is surmounted by a spire of open scroll foliage work ending in a finial of leaves and a cross.

The knop of the stem is an architectural gallery of six sides, each occupied by an ogee arch with two windows, and elaborate tracery in it, and buttresses on the angles. The lower part of the stem is pierced with windows as of a turret or lantern, and the foot expands into six large lobes with square headings, and two smaller lobes.

The sloping surfaces of the foot are beaten up with arabesque leaf-work, and on two sides are the Cross and the various instruments of

the Passion, and St. Francis dividing his cloak with the beggar. The edge is pierced and decorated with leafwork of small size.

The architectonic ornament is less faithful to actual architectural models than that of the fifteenth century in France, Germany, and England, but it is an interesting example of architectural goldsmiths' work of Spanish production. It will be seen that though the rich crocketing, cusping, and general lace-like architectonic ornamentation common in Europe during the decline of the pointed style is followed for the sake of the rich pierced fringed subdivisions of surface, there is little more attempted than the general effect of such decoration; compare with No. 631. '68. of the collection.

NEF: silver-gilt, engraved and enamelled. 16th century. German. Belonging to Mr. Leyland. Exhibited in the South Kensington museum.

The hull is covered with an embossed representation of the sea, with tritons, nymphs, boys, dolphins, and fish. It measures 2 ft. 8½ in. in height. A gallery supported on ornamented brackets runs round the stern. A figure representing Fame or Victory, crowned with ivy leaves, holds a shield in both hands at the bow; the shield has nine quarterings, the field in each quarter filled with enamel of the proper tincture. Two open galleries project from the waist of the ship, the hand rails supported by ornamental brackets. A rich cresting of scroll work rolls round the forecastle and stern, the centres of each formed by figures representing Jove, god of the Air, with a kneeling female figure, and his attributes; Fortitude with attributes on the stern. Rudder chains hang in festoons from the stern gallery.

The masts have shrouds, with sailors climbing them; a large square sail drawn up; yards, tops, round galleries, in each of which is a lookout man using a telescope; topmasts, the main having topfail; flagstaves, each surmounted by a ball of filigree work, and a finial of beaten flowers, and forked pennants blown by the wind, each engraved with the quarterings seen on the figure head.

On the poop a canopy is raised on graceful baluster-shaped columns richly ornamented; it is gable roofed, with an apsidal end surmounted by a lantern in two stages, supported by richly ornamented brackets. A short mizen with stays, a flag like the two others rises from the roof; rich finials of beaten and enamelled flower-work surmount the gable and the columns.

The deck is divided into lozenges richly engraved.

Five cavaliers in feathered hats are playing dominoes, and carousing on the poop. Pots of gris de Flandre, and all details, are engraved and parts enamelled ; these details are in perfect preservation.

A band of musicians in sixteenth century military costume is playing on the forecastle, and guards are standing sentry on the galleries and amidships ; one stands on the steps of the poop, another is seated on those of the forecastle.

The hull is supported on the head, and upheld by the right arm and trident, of a Neptune, seated on a rock covered with lizards and other animals, shells, and seaweed.

The rock is mounted on a plain round base with two bold torus mouldings of strapwork, masks, and fruit.

A number of small details round the galleries, canopy, on the dresses of the figures, &c. are painted over in enamel. A stamp, which seems to be the letter B in the letter D, and an E in a D, is seen in several parts of the piece, partially distinguishable.

The whole is finished with the greatest delicacy in all details of hammered, chased, and enamel work. The enamel is laid thinly on, and parts more exposed than others have been chipped off, otherwise all is in excellent preservation.

CROWN of the abima of Abyssinia. Belonging to the Treasury. Exhibited in the South Kensington museum.

This crown is a plain cylinder rounded at the top, in general character like that called the royal crown belonging to the collection No. 257. '69. There are, however, considerable differences in detail. It has three belts or crowns surrounding it ; at the top below the domed covering ; halfway down, and round the bottom. Each of these belts supports a coronet of small pierced panels shaped like the small arches contained in embroidery patterns of Cashmere or Persian design. Twelve of these panels are contained in the upper row, and the same in the other two. They are of pierced imbricated pattern, and baskets of sunflower ornament, alternately.

The lower rows are composed of the same imbricated piercing, and arabesque work, the centres being heads, and baskets of sunflowers, rudely beaten up. The tops are rows of gold balls and pairs of leaves meeting under smaller balls between each, with traces of coloured enamel roughly fired and not brought to a smooth surface. Faded red velvet has been put

as a lining to these panels, showing through the pierced holes or intervals, and all are joined together by loops with a pin through them. Projecting from the lower coronet there is a loose frontlet composed of five panels hinged together, each contains a central flower with arabesque scroll of leaves, and over the middle of each rises a fleur-de-lys; the sides of each curve to points which meet at the hinged joint; on a rim below are small flowers, with glass buds, nine only remaining.

On the two sides are flaps hung by fine chains, and below each are hung nine small balls by fine chains to staples or loops in the bottom of the plate. The plate is beaten out with a scroll in four curves that meet in a central flower. Behind these plates is a lining of dark blue velvet much faded. The top has round medallions, containing the four evangelistic emblems, surrounded by a rough zigzag border, and each having two flowers and settings of filigree gold leaves. One only retains a small ball of green glass, perhaps replacing an emerald or other precious stone.

Between the medallions run bands of coarse scroll work of Byzantine character. The top cross is wanting.

All the work is beaten up out of solid gold. The general character of the ornament is Byzantine, or, at least, follows Byzantine traditions; but it is not probably to be assigned to a date earlier than the 16th or 17th century, if even, as is not improbable, the rude workmanship does not show that it is African of much more recent times.

This crown is lighter, smaller, and though, in some details, as *e.g.*, the solid flower ornaments, rather less delicately worked than that in the museum collection, it is a more beautiful object. Though coarsely carried out in detail it is rich, and not ungraceful as a whole. The three coronets and the projecting frontlet which, with certain differences, are found in both these Abyssinian crowns make them unlike any such symbol of authority, ecclesiastical or civil, in European use.

CHALICE: from Abyssinia. Belonging to the Treasury.
Exhibited in the South Kensington museum.

This chalice is of pure gold. The cup is a wide shallow basin beaten out into a flat rim on the edge, which is slightly waved. The outside is plain, but round the upper surface are two lines rudely engraved in Amharic characters.

The stem contracts below the basin, a row of ornament, consisting of double C-shaped ornament **DC** coupled together, runs round the uppermost band or division of this part. It contracts still more, and has a

central collar or knop worked over with incised ornament of a like pattern with that already described; two smaller collars with scroll work on them, are placed above and below this knop. The foot spreads gradually, ending in three rude nearly square edged steps. Round the base of the foot is a second legend.

The workmanship is rude in the extreme, every stroke of the hammer shows on the broad surfaces inside and out. Some details of traditional classic ornament are traceable in the work incised on the stem and foot. The weight is great from the solidity of the metal. To whatever date this piece should be assigned, it shows the lingering tradition of the *patera* as it was adapted to the liturgical uses, the bosses or collars on the stem being enlarged or otherwise as would be most convenient for holding in one hand. Such a form has been little altered in this instance, and though not ungraceful in outline it is probably of inconvenient shape for use. Other chalices from Abyssinia are to be seen in the British museum.

CROSS: processional, silver, with scenes from the Passion engraved on it. From Magdala. Exhibited in the South Kensington museum.

The arms of the cross are equal, and the ends spread and come to three points each; the points having small crosses below them. The whole is cut from a flat plate of metal, and coarsely engraved on both sides with representations of various scenes from the passion of our Saviour. On the front is a crucifixion, a rood, with St. Mary and St. John, right and left of the Crucified. 2. To the right is the scourging of our Lord, who is bound to a pillar by one executioner. 3. Below this, two soldiers bearing lances are talking, one wearing a turban or knob on his head. 4. In another compartment, the entombment; our Lord is laid in the sepulchre by two disciples, wearing a sort of knob or turban on their heads. 5. On the left of the crucifixion is the harrowing of hell; two figures represent Adam and Eve. Our Lord (a half figure) is giving benediction. A recumbent figure is seen pierced by a sword or dagger; it is not very clear what this represents. 6. On the reverse is a representation of the eternal Father, a rayed head, resembling that of Apollo, holds an orb, and is giving benediction; around are the four evangelistic emblems. 7. To the right, the death of the blessed Virgin; our Lord is by the bedside, eleven figures wearing cowls are seated in front, an angel stands at the bed foot and

two cherubs are over the canopy. Three bishops hold crosses, and are incensing the dying person. A figure of the prophet David is placed under the scene representing the death of the blessed Virgin, to which he calls the spectator's attention; and below is an entombment. In the centre the blessed Virgin upright, holding up her drapery, is borne upwards by three cherubs. 8. To the left the blessed Virgin and Child, and two standing angels holding lilies; and below is, 9. The contest of the archangel Michael, who is riding over the demon held by an angel in chains.

CAP: Tarboosh. Lent by Her Majesty the Queen.

The cap is cased in strips of silver plate covered with filigree ornament and gilt. The bottom is held together by a rim of the same material, with three rows of small bosses of silver placed lozengewise to each other. A trefoil top to each strip has similar bosses, the middle a filigree circle. The tassel, usually of blue silk in the Turkish cap, is made of silver chains, each ending in a funnel-shaped pendant.

SLIPPERS. Silver, with filigree ornament in silver-gilt. Lent by Her Majesty the Queen.

The shoe turns up at the toe, and is made of silver-gilt plates covered with filigree work. The wide upper surface is laid out in a lozenge shaped panel of filigree in rolling scrolls with a ruby set in the middle; round the heel and sides are borders of the same work, neatly edged by rows of knobs or bosses.

CROWN. Worn by King Theodore. Lent by Her Majesty the Queen.

A loose red velvet cap with a circle of triangles made of silver-gilt lace, the points slightly bent outwards. The coronet to which they are fastened has red and green pastes set round it; the cap is divided by six gold bands, with a cross *fleur*y in the middle and the tassel is of gold threads. It has the look of such a crown as may be seen in representations in the circus.

GOLDEN Chair : in the Indian museum.

This chair is made of plates of solid gold laid over a framework of wood. It is octagonal, and of the height and size of a low-backed armchair of modern European use. The body of the chair is formed by two masses like the capitals of columns, bowl shaped, covered with conventional acanthus and lotus leaf, beaten up from within.* The back is round, and the arms are decorated with beaten foliage work. From the two arms spring two iron projections covered with gold, like the rest, and on these have been placed two lotus balls of gold, made to open in ten or more segmental divisions, and probably containing mythological figures. These portions were stolen, it is said, during a conflagration of the house of Runjeetsingh, for whom the chair was made, before it came into the possession of the government of India. It is not older than the last century. See "Furniture and Woodwork," p. 386.

**GOLD ORNAMENTS FROM ASHANTI EXHIBITED
IN THE SOUTH KENSINGTON MUSEUM.**

TWO Birds : pure beaten gold, rudely shaped, and standing on a squared frame. Lent by Sir R. Wallace, bart., M.P.

These birds are a pair of the rudest design. They represent Byzantine eagles with disproportioned heads and claws ; one leg is lifted up. They are on square socket plates of three sides, the sides punched with upright and horizontal divisions, through which runs a zigzag line. They measure 7 in. in height by $7\frac{1}{2}$ in. in length.

They seem to have been derived from the type of the Roman or Byzantine heraldic eagle.

ANTELOPES : united to square sockets of beaten gold. Lent by the Duke of Buccleuch.

There is a pair of these ornaments. They represent gazelles or antelopes, well modelled, lying down, the legs bent under them, and the heads alert and turned to the left, conventional fur marks are made down the flanks, and they are joined by rich round stems with collars

in the middle to square sockets, the sides partly open. The position of these animals seems to show they have been made for two horizontal bar ends. They are admirably designed from nature, properly treated for their use and intention, and recall the small animals seen on Etruscan jewellery, and, on a large scale, on terra cotta urns.

SHELL: beaten gold. Lent by Mr. L. Huth.

A scalloped shell, regularly arranged in eight lobes, curving both on the points of the shoulder and each side of the eyes into well-designed volutes. It is altogether in the manner of renaissance architectural ornament.

SANDAL Ornaments: gold and silver beaten work. Ashanti. Lent by Mr. F. G. Dalgety.

Each sandal has four of these ornaments, two being of gold. They are like two buckles joined and reversed, the loops broad and massive, cusped in five curves, the edges flat and scooped, and the tongues forked and flower shaped, with almond-shaped pointed pieces, one on each side. They are graceful and rich, and the design seems to have been derived from some Greek piece of goldsmith's work.

ROUND Badge: gold, with chequered and pierced flower petals. Ashanti. Lent by Mr. H. A. Braffey.

A star or flower of twenty-two chequered petals, the outer ends pierced, the rest solid. The middle is a six petalled flower, the petals downwards, with spiral lines issuing round it in a broad intermediate band.

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